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ABSTRACT

The Mississippi Fine Arts Framework is designed to develop K-12 students' interest and expertise in dance, music, theater arts, and visual arts. The introductory fine arts course, for secondary level students, explores the relationship and the function of the arts in both historical and contemporary culture through creative projects, performance, oral presentation, cooperative learning activities, and research projects. Courses in dance, music, theater arts, and visual arts are to be implemented beginning with kindergarten and continuing through each elementary grade, middle school grade, and through high school. Each subject area is divided into strands with specific competencies and suggested objectives presented. Each subject (dance, music, theater arts, and visual arts) contains a glossary of terms and a suggested resource list. (BT)

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Department of Education

Mississippi Fine Arts Framework

1996

SO 030 618

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INTRODUCTION TO FINE ARTS COURSE DESCRIPTION

Introduction to Fine Arts is a course designed to introduce students to art, dance, theatre, and music. The full-year course explores the relationship and the function of the arts in both historical and contemporary culture through creative projects, performance, oral presentation, cooperative learning activities, and research projects.

The competencies listed in the concentration area strands are taken from beginning secondary level courses in each discipline of the Mississippi Fine Arts Framework curriculum. It is recommended that these competencies and suggested objectives be used as a guide for teacher-developed strategies.

Each of the arts should be explored by historical and cultural context including but not limited to: Ancient, Middle Ages, Renaissance, Baroque, Romantic, Impressionistic, Modern, Post-Modern, and Contemporary.

Note: This course is designed to be team taught.

STRANDS:

Arts Awareness, Arts in Their Historical Context, Arts and the Creative Process, Visual Arts Concentration, Dance Concentration, Theatre Arts Concentration, Music Concentration

Strand: ARTS AWARENESS.

COMPETENCIES:

1. Demonstrate an understanding of the basic components of the arts.

Suggested Objectives:

a. Identify the basic elements of art and architecture, dance, drama, and music.
b. Describe the role of the artist, consumer, and performer in each of the areas - art, architecture, dance, drama, and music.
c. Discuss the functions and influences of the arts on the culture.

Strand: ARTS IN THEIR HISTORICAL CONTEXT.

COMPETENCIES:

1. Demonstrate an understanding of the arts within the context of various historical periods.

Suggested Objectives:

a. Describe the role of the arts in each of the following historical periods: Ancient,

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Middle Ages, Renaissance, Baroque, Romantic, Impressionistic, and Modern.

b. Identify the characteristics of the arts in the following historical periods: Ancient, Middle Ages, Renaissance, Baroque, Romantic, Impressionistic, and Modern.

Strand: ARTS AND THE CREATIVE PROCESS.

COMPETENCIES:

1. Perform dance, musical selections, and dramatic pieces from the historical periods, and construct models and visual art works that reflect an understanding of the period.

Suggested Objectives:

a. Perform dances and/or movement.
b. Interpret historical periods through dramatic presentation.
c. Construct models, draw, or research noteworthy examples of architecture.
d. Perform on a musical instrument, sing, or listen to music from historical periods.
e. Create original works that reflect an understanding of art forms characteristic of each of the historical periods.

Strand: VISUAL ARTS CONCENTRATION.

COMPETENCIES:

1. Demonstrate awareness of the relationship and function of the visual arts within historical and contemporary society.

Suggested Objectives:

a. Identify the organizational elements and principles to solve specific visual art problems.
b. Create solutions to specific visual art problems.
c. Utilizing subjects, symbols, and ideas, create works of art and compare to daily problem solving.

d. Compare and contrast works of art in terms of history, aesthetics, and culture.
e. Explore various media, techniques, and processes to develop proficient skill, confidence, and sensitivity; and create works of art that communicate ideas that relate to the media, techniques, and processes used.
f. Practice safety and conservation in the use of tools, materials, and equipment in the classroom.
g. Identify organizational elements and principles to evaluate the effectiveness of a work of art.
h. Observe how artworks differ visually and functionally and describe how these differences relate to history and culture.

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i. Discuss how specific images and ideas originated and explain why they are important in works of art.
j. Determine how artworks are created and how they relate their meaning to the historical and cultural contexts in which they were created.
k. Explore a variety of interpretations to understand and evaluate works of art.
l. Analyze common characteristics of artworks through time and among cultural/ethnic groups to generate parallels.
m. Compare the materials, technologies, media, and processes of the visual arts with those of other art disciplines.
n. Make connections between visual arts and other disciplines in the curriculum.
o. Use appropriate art vocabulary as works of art are discussed and created.
p. Produce a work of art using cooperative learning.
q. Explore vocational and avocational potentials of the visual arts.

Strand: DANCE CONCENTRATION.

COMPETENCIES:

1. Demonstrate awareness of the relationship and function of dance within historical and contemporary society.

Suggested Objectives:

a. Identify movement skills.
b. Describe technique and experimentation with proficiency.
c. Translate dance elements and experimentation into choreography.
d. Demonstrate a movement problem-solving experience.
e. Distinguish similarities and differences in choreographic and movement choices.
f. Recognize novelty and validity.
g. Create dances.
h. Illustrate knowledge of dance history.
i. Demonstrate anatomical and kinesthetic knowledge.
j. Demonstrate dance literacy.
k. Complete an interdisciplinary project with dance and two other subjects.
l. Become a continual patron of the arts.
m. Make connection between living and learning through dance.

Strand: THEATRE CONCENTRATION.

COMPETENCIES:

1. Demonstrate awareness of the relationship and function of the theatre arts within historical and contemporary society.

Suggested Objectives:

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a. Define the directing process.
b. Explore scenery, props, lighting, sound, costumes, and makeup for a theatrical performance.
c. Examine or perform the roles of theatre management personnel.
d. Develop, communicate, and maintain consistent characters in theatrical performances.
e. Identify the principles of script development.
f. Critique dramatic performance.
g. Recognize major developments in theatre history.

Strand: MUSIC CONCENTRATION.

COMPETENCIES:

1. Demonstrate awareness of the relationship and function of music within historical and contemporary society.

Suggested Objectives:

a. Identify the attributes and trace the development of music of Antiquity and the Renaissance.
b. Identify the attributes and trace the development of music of the Baroque Period.
c. Identify the attributes and trace the development of music of the Classical Period.
d. Identify the attributes and trace the development of music of the Romantic Period.
e. Understand the attributes and trace the development of music of 20th-Century Art Music.
f. Identify the origins of American musical genres, trace the development of those genres, and list musicians who have contributed to this development.
g. Identify, analyze, and categorize the characteristics and function of American music in celebration.
h. Identify, analyze, and categorize the characteristics and function of American music in religion, ritual, and ceremony.
i. Identify, analyze, and categorize the characteristics and function of American music in entertainment.
j. Identify, analyze, and categorize the characteristics and function of celebratory music in a global culture.
k. Identify, analyze, and categorize the characteristics and function of music in global religions (including traditional music of Judaism and Christianity), rituals, and ceremonies.
l. Identify, analyze, and categorize the characteristics and function of music for entertainment in a global culture.
m. Recognize and explain compositional devices and techniques which a composer uses to create a musical work.
n. Develop specific measurement for making informed, critical assessments of the merit and effectiveness of performances, and apply the measurements in personal participation in music.

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o. Evaluate a performance, composition, arrangement, or improvisation by correlating it to similar outstanding examples.
p. Evaluate a given musical work in terms of its aesthetic qualities and explain the musical means it uses to evoke feelings and emotions.
q. Understand the musical concept of rhythm.
r. Understand the musical concept of melody.
s. Understand the musical concepts of harmony and texture.
t. Understand the musical concept of timbre.

> ". . . The arts have been an inseparable
> part of the human journey; indeed, we depend on the arts to carry us toward the fullness of our humanity. We value them for themselves, and because we do, we believe knowing and practicing them is fundamental to the healthy development of our children's minds and spirits. That is why, in any civilization - ours included - the arts are inseparable from the very meaning of the term "education." We know from long experience that no one can claim to be truly educated who lacks basic knowledge and skills in the arts."

National Standards for Arts Education
endorsed by U.S. Secretary of Education Richard Riley
March 25, 1994

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Fine Arts Framework - 1996

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ELEMENTARY DANCE COURSE DESCRIPTION

The competencies for Grades K-4 emphasize five major strands: Basic Movement Elements, Creative Process, Cultural/Historical Principles of Dance, Critical Analysis, Aesthetic Development. The early development years focus on a general broad knowledge of dance. Creative explanation will be emphasized.

DANCE
KINDERGARTEN

STRANDS: Basic Movement Elements, Creative Process, Cultural/Historical Principles of Dance, Critical Analysis, Aesthetic Development

Strand: BASIC MOVEMENT ELEMENTS.

COMPETENCIES:

1. Demonstrate movement skills.

Suggested Objectives:

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a. Identify correct body alignment and good posture.
b. Determine and practice personal space.
c. Practice shifting body weight.
d. Practice axial movements (bend, arch, reach, twist, turn).
e. Isolate parts of the body.
f. Practice locomotor movements (roll, crawl, walk, run, gallop, hop, jump, slide, leap).
g. Develop physical fitness components: coordination (opposition, cross laterality, hand-eye, rightness and leftness).
h. Exhibit stillness and rest.

2. Translate elements of dance into technique and experimentation.

Suggested Objectives:
a. Apply improvisational skills.
b. Explore space, time, and energy.
c. Create shapes in high, middle, and low levels of space.
d. Explore movement qualities of varying dynamics: swing, percussive, collapse.
e. Work with a partner connecting, disconnecting, meeting, parting, mirroring, leading, following.

3. Demonstrate anatomical and kinesthetic knowledge of major parts of the body and movement.

Suggested Objectives:
a. Recognize large muscle groups - head, neck, and shoulders; torso, back, and legs.
b. Demonstrate range and size of movement.
c. Exhibit awareness of different forces - hard or soft.
d. Explore basic actions of the body - push-pull, resist-collapse.

Suggested Teaching Strategies:

Portfolio - Students listen to a story. Choose a section(s) of the story to interpret through movement and have students express the movement using finger paints.

Explore - Students explore (personal) space by pushing, pulling, carving, and stretching through all the space around them using levels and directions without physical contact or touching another person.

Perform - Students show their exploration of space in small groups to a classroom audience.

Respond - Students discuss what they saw and did.

Sample Questions:

- Where does your personal space begin and end?
- Can you cross into someone else's personal space without contact or touching?
- What should you do if you are dancing and another person accidentally contacts you or enters your personal space?

Strand: CREATIVE PROCESS.

COMPETENCIES:

1. Demonstrate a dance movement problem-solving experience.

Suggested Objectives:
a. Use improvisation as a tool for problem solving.
b. Identify variations in time, space, and energy.
c. Work with partners and groups, practicing social skills of following, leading, and sharing.

2. Distinguish the similarities and differences in the movement choices.

Suggested Objectives:
a. Model spatial directions (forward, backward, side to side, right and left).
b. Exhibit shapes using straight and curved lines.
c. Solve movement problems in spatial levels (low, middle, and high).
d. Distinguish between fast and slow.
e. Distinguish between heavy and light.

Strand: CULTURAL/HISTORICAL PRINCIPLES OF DANCE.

COMPETENCIES:

1. Understand the purposes for dance in relation to society.

Suggested Objectives:
a. Display celebration/enjoyment.
b. Observe traditional dances from various cultures.

2. Recognize and compare the similarities and differences of dance forms to include costume, music, formation, and gender.

Strand: CRITICAL ANALYSIS.

COMPETENCIES:

1. Understand context and criteria in the dance experience and react to that experience.

Suggested Objectives:
a. Respond to the dance experience through other media (i.e., drawing, storytelling, sculpting, writing, painting).
b. Recognize time, space, and energy in the dance experience.

2. Develop dance literacy.

Suggested Objectives:
a. Recognize similarities and differences in the surroundings.
b. Compare and contrast similarities and differences of dance components.

Strand: Aesthetic Development.

COMPETENCIES:

1. Express the intention of art and/or reactions and responses through drawing and painting.

Suggested Objectives:
a. Distinguish between curved and straight lines.
b. Determine differences among various shapes and colors.

2. Identify connections between dance, other disciplines of study, and life.

Suggested Objectives:
a. Attend a live dance concert.
b. Make connections between living and learning (classroom curriculum) through dance.

Suggested Teaching Strategies:

Axial Movement:

- **Turns:**
    - positions
    - parallel, turnout, first, second
    - spinal strength - twists, grip, release, wiggle, freeze

How the elements of dance relate to other art forms:

- energy - music, art
- time - music, art (rhythm)
- space - sculpture, architecture

Choreographic study of movement experimentation (problem-solving):

- stand on one leg, freeze!
- run to touch a wall (one wall in studio)
- run to another place, open space in studio (spot on floor)
- repeat/recall

Add on:

- crawl to another place against wall; connect in a shape
- run to center, make a shape, connect shape with another dancer

DANCE
FIRST GRADE

STRANDS: Basic Movement Elements, Creative Process, Cultural/Historical Principles of Dance, Critical Analysis, Aesthetic Development

Strand: BASIC MOVEMENT ELEMENTS.

COMPETENCIES:

1. Demonstrate movement skills.

Suggested Objectives:
a. Identify correct body alignment and good posture.
b. Determine and practice personal space.
c. Practice shifting body weight.
d. Practice axial movements (bend, arch, reach, twist, turn, tilt).
e. Isolate parts of the body.
f. Demonstrate locomotor movements (walk, run, gallop, hop, jump, slide, and leap) traveling in directions and pathways (forward, backward, side, diagonal, curved, and straight).
g. Develop physical fitness components: flexibility, coordination, agility, endurance, and strength.

2. Translate elements of dance into technique and experimentation.

Suggested Objectives:
a. Apply improvisation skills.
b. Explore space, time, and energy.
c. Create shapes in high, middle, and low levels of space.
d. Explore movement qualities of varying dynamics: sustain, suspend, swing, percussive, collapse.
e. Work with a partner (sharing weight, connecting, disconnecting, meeting, parting, mirroring, leading, following).
f. Respond to a musical beat and changes in tempo.

3. Demonstrate anatomical and kinesthetic knowledge of major parts of the body and movement.

Suggested Objectives:
a. Recognize large muscle groups - head, neck, and shoulders; torso, back, and legs.
b. Demonstrate range and size of movement.
c. Exhibit awareness of different forces - hard or soft.
d. Explore basic actions of the body - push-pull, resist-collapse.

Strand: CREATIVE PROCESS.

COMPETENCIES:

1. Demonstrate a dance movement problem-solving experience.

Suggested Objectives:
a. Use improvisation as a tool for problem-solving.
b. Identify variations in time, space, and energy.
c. Work with partners and groups practicing social skills of following, leading, and sharing.

2. Distinguish the similarities and differences in the movement choices.

Suggested Objectives:
a. Model spatial directions, (forward, backward, side to side, right and left).
b. Exhibit shapes using straight and curved lines.
c. Solve problems (spatial levels, directions, and relationships).

Suggested Teaching Strategies:

Portfolio - Students create shapes in three levels and illustrate their designs in a drawing or painting.

Explore - Students explore shaping the body in low, middle, and high levels. Students remember three specific shapes which they have created.

Perform - Students recall their shapes and present before the classroom audience.

Respond - Students discuss what they saw and did. Students practice writing about the explored levels - low, middle, high - as vocabulary and spelling development.

Sample Questions:

- Is your shape new? Is it a shape you have done before?
- Is that the exact shape you created in your exploration?
- Can you try that shape on a different level?

Strand: CULTURAL/HISTORICAL PRINCIPLES OF DANCE.

COMPETENCIES:

1. Understand the purposes for dance in relation to society.

Suggested Objectives:
a. Display celebration/enjoyment using different dance styles.
b. Tell a story through dance movement.

2. Recognize and compare the similarities and differences of dance forms to include costume, music, formation, and gender.

Strand: CRITICAL ANALYSIS.

COMPETENCIES:

1. Understand context and criteria in the dance experience and react to that experience.

Suggested Objectives:
a. Respond to the dance experience through other media (i.e., drawing, storytelling, sculpting, writing, painting).
b. Recognize time, space, and energy in the dance experience.

2. Develop dance literacy.

Suggested Objectives:
a. Identify similarities and differences of dance components and movement.
b. Share a choreographed dance from any available resource.

Strand: AESTHETIC DEVELOPMENT.

COMPETENCIES:

1. Interpret images by performing movement qualities of varying dynamics.

Suggested Objectives:
a. Illustrate mental pictures in terms of actions (e.g., favorite animal movements).
b. Demonstrate emotional responses through performing simple movements.

2. Express the intention of art and its function in society by reacting and responding.

Suggested Objectives:
a. Create a drawing, painting, or sculpture reflecting feelings toward an experience or resolution.
b. Employ musical instruments to convey feelings and emotions.

3. Identify the connections between dance and other disciplines of study and artful living.

Suggested Objectives:
a. Attend a live dance concert.
b. Make connections between living and learning through dance.

Suggested Teaching Strategies:

- Students explore space by shaping the body in low, middle, and high levels.
- Students discuss movement qualities (i.e., swing, vibratory) and brainstorm as to where they exist in the real world (i.e., wrecking ball, jackhammer). Students then invent movement phrases using these qualities. Audience invents a game to guess the quality being performed by a group or an individual.

DANCE
SECOND GRADE

STRANDS: Basic Movement Elements, Creative Process, Cultural/Historical Principles of Dance, Critical Analysis, Aesthetic Development

Strand: BASIC MOVEMENT ELEMENTS.

COMPETENCIES:

1. Demonstrate movement skills.

Suggested Objectives:
a. Identify correct body alignment and good posture.
b. Determine and practice personal space.
c. Practice shifting body weight.
d. Practice axial movements (bend, arch, reach, twist, turn).
e. Isolate parts of the body.
f. Demonstrate locomotor movements (roll, crawl, walk, run, gallop, hop, jump, slide, and leap) traveling in directions and pathways (forward, backward, side, diagonal, curved, and straight).
g. Develop physical fitness components: flexibility, coordination, agility, endurance, and strength.

2. Translate elements of dance into technique and experimentation.

Suggested Objectives:
a. Apply improvisational skills.
b. Explore space, time, and energy.
c. Construct space- shaping combinations.
d. Explore movement qualities of varying dynamics: sustain, suspend, swing, percussive, collapse.
e. Work with a partner (sharing weight, mirroring, leading, following, unison).
f. Arrange and rearrange movement order.

3. Demonstrate anatomical and kinesthetic knowledge of major parts of the body and movement.

Suggested Objectives:
a. Recognize large muscle groups - head, neck, shoulders, and arms, abdominals, torso, back, and legs.
b. Demonstrate range and size of movement.
c. Exhibit awareness of different forces - hard or soft.
d. Explore basic actions of the body - push-pull, resist-collapse.
e. Understand knowledge of right and left body orientation.
f. Demonstrate dance movements, concentrating on parts of the upper body, torso, and lower body.

Strand: CREATIVE PROCESS.

COMPETENCIES:

1. Demonstrate a dance movement problem-solving experience.

Suggested Objectives:
a. Use improvisation as a tool for problem-solving.
b. Identify and isolate components of time, space, and energy.
c. Collaborate with a partner and/or a group, practicing social skills of following, leading, and sharing.
d. Memorize and repeat a movement pattern.

2. Distinguish the similarities and differences in the movement choices.

Suggested Objectives:
a. Identify shapes in space.

b. Determine movement qualities.
c. Integrate curriculum studies (e.g., science, math, social science) into movement problems.

3. Appraise the novelty and validity of movement.

Suggested Objectives:
a. Compare original versus imitation.
b. Create a sequence of movements that demonstrates how dance is different from other movements such as sports or common gestures.

4. Construct movement studies of dances.

Suggested Objectives:
a. Understand and demonstrate high, middle, and low levels.
b. Understand and demonstrate curved versus square shapes.
c. Understand and demonstrate meter and duration.
d. Understand and demonstrate the use of direction and pathway (forward, backward, and diagonal) in movement choices.
e. Understand and demonstrate different levels of energy in movement choices (i.e., heavy, light).
f. Understand and demonstrate different types of quality in movement choices (i.e., vibratory, smooth).

Strand: CULTURAL/HISTORICAL PRINCIPLES OF DANCE.

COMPETENCIES:

1. Understand the purposes for dance in relation to society.

Suggested Objectives:
a. Identify dance's relationship in society's celebrations.
b. Relate the use of dance as a storytelling medium.

2. Recognize and compare the similarities and differences of dance forms to include costume, music, formations, and gender.

Suggested Teaching Strategies:

Portfolio - Create a collage explaining dance as celebration using magazine clippings, photographs, beads, pins, buttons, feathers, etc.

Explore - Students explore and remember movements indicating celebration. They create a dance study using a subject of their choice (seasons, holidays, birthdays, other occasions).

Perform - Students recall their dance studies and present before the classroom audience. Be prepared to state the subject used for celebration.

Respond - Students react to what they observed and performed.

Sample Questions:

- Is your celebration dance real enough for us to see and understand?
- Did the dance movement use slow and fast time or tempo?
- What kinds of energy may be used to represent a celebration?

Strand: CRITICAL ANALYSIS.COMPETENCIES:

1. Understand context and criteria in the dance experience and react to that experience.

Suggested Objectives:
a. Respond to the dance experience through other media (i.e., drawing, storytelling, sculpting, writing, painting).
b. Recognize time, space, and energy in the dance experience.

2. Develop dance literacy.

Suggested Objectives:
a. Identify similarities and differences of dance components and movement.
b. Share a choreographed dance from any available resource.

Strand: AESTHETIC DEVELOPMENT.

COMPETENCIES:

1. **Perform movement qualities and dynamics using creative language and images.**

   Suggested Objectives:
   a. Interpret poetic mental pictures in terms of actions and force (intensity).
   b. Demonstrate a variety of emotional responses through dance movement.

2. **Express the intention of art and/or reactions and responses.**

   Suggested Objectives:
   a. Draw, paint, or sculpt a work reflecting the above.
   b. Create a video or develop photographs reflecting the above.
   c. Compose music reflecting the above.

3. **Identify the connections between dance and other disciplines of study and artful living.**

   Suggested Objectives:
   a. Attend a live dance concert.
   b. Make connections between living and learning through dance.

Suggested Teaching Strategies:

- As a group, students develop trust by sharing weight while connecting and disconnecting shapes
- Students construct a group study illustrating two dance elements or qualities focusing on interdependence, intersensitivity, and successful nonliteral improvisation and composition.

DANCE
THIRD GRADE

STRANDS: Basic Movement Elements, Creative Process, Cultural/Historical Principles of Dance, Critical Analysis, Aesthetic Development

Strand: BASIC MOVEMENT ELEMENTS.

COMPETENCIES:

1. **Demonstrate movement skills.**

   Suggested Objectives:
   a. Attend to and perceive correct body alignment and good posture.
   b. Maintain personal space.
   c. Practice shifting body weight.
   d. Practice axial movements (bend, arch, reach, twist, turn).
   e. Isolate parts of the body.
   f. Demonstrate locomotor movements (roll, crawl, walk, run, gallop, hop, jump, slide, and leap) traveling in directions and pathways (forward, backward, side, diagonal, curved, and straight).
   g. Develop physical fitness components: flexibility, coordination, agility, endurance, and strength.

2. **Translate elements of dance into technique and experimentation.**

   Suggested Objectives:
   a. Apply improvisational skills.
   b. Explore space, time, and energy.
   c. Construct space- shaping combinations.
   d. Explore movement qualities of dynamics: sustain, suspend, swing, percussive, vibratory, collapse.
   e. Collaborate with a partner (sharing weight, mirroring, leading, and copying).
   f. Create phrases with a beginning, middle, and ending.g. Arrange and rearrange movement order.

3. **Demonstrate anatomical and kinesthetic knowledge of major parts of the body and movement.**

   Suggested Objectives:
   a. Recognize large muscle groups - head, neck, and shoulders; torso, back, and legs.

b. Demonstrate range and size of movement.
c. Exhibit awareness of different forces - hard or soft.
d. Explore basic actions of the body - push-pull, resist-collapse.
e. Understand knowledge of right and left body orientation.
f. Demonstrate dance movements, concentrating on articulation of the upper body, torso, and lower body.
g. Practice contracting and lengthening muscles.

Strand: CREATIVE PROCESS.

COMPETENCIES:

1. Demonstrate a movement problem-solving experience.

Suggested Objectives:
a. Use improvisation as a tool for problem-solving.
b. Vary the elements: time, space, and energy.
c. Collaborate with partners and groups.
d. Memorize and repeat a movement pattern with accuracy.

2. Distinguish the similarities and differences in the movement choices.

Suggested Objectives:
a. Identify shapes in space.
b. Determine movement qualities.
c. Integrate curriculum studies (e.g., science, math, social science) into movement problems.
d. Explore and identify straight and curved pathways.
e. Demonstrate a knowledge of imitative versus non-imitative movement.

3. Appraise the novelty and validity of movement.

Suggested Objectives:
a. Compare the concepts of originality versus imitation.
b. Discuss and justify movement choices.

4. Construct movement studies of dances.

Suggested Objectives:
a. Model spatial directions (e.g., forward, backward, diagonal, side).
b. Exhibit shapes using straight and curved lines.
c. Solve problems (spatial levels: low, middle, high).
d. Demonstrate time awareness of tempo and duration.
e. Identify motivation of movement and motion.
f. Express energy from passive to active.

Strand: CULTURAL/HISTORICAL PRINCIPLES OF DANCE.

COMPETENCIES:

1. Understand the purposes for dance in relation to society.

Suggested Objectives:
a. Depict a celebration through a dance study.
b. Understand dance as a form of communication.
c. Relate the use of dance as a storytelling medium.

2. Recognize and compare the similarities and differences of dance forms to include costume, music, formation, and gender.

Strand: CRITICAL ANALYSIS.

COMPETENCIES:

1. Understand context and criteria in the dance experience and react to that experience.

Suggested Objectives:
a. Respond to the dance experience through other media (i.e., drawing, storytelling, sculpting, writing, painting).
b. Recognize time, space, and energy in the dance experience.
c. Demonstrate the ability to compare similarities and differences in dance forms and styles..

d. Discuss dance that one performs or observes.

2. Develop dance literacy.

Suggested Objectives:
a. Share a choreographed dance from any available source.
b. Apply choreographic principles and sequence.

3. Integrate dance elements across disciplines.

Suggested Objectives:
a. Discover connections of basic dance elements to other disciplines of study, including language, science, arts, mathematics, and social studies.
b. Create a project that incorporates dance with at least one other discipline of study.
c. Describe basic dance elements in words and writing.

Suggested Assessment Methods:

Portfolio - Have students draw the human body anatomically correct and label the large muscle groups (head, neck, abdominals, shoulders, etc.).

Explore - Assign students two specific muscle groups and have them create a dance style using the muscle groups.

Perform - Students recall their dance studies and present before the classroom audience.

Respond - Audience members determine the muscle groups being presented by the student dancers. Students combine dances with another group.

Sample Questions:

- Which muscle group was the most difficult to explore?
- Which muscle groups were the easiest or the most fun?
- Can you repeat your dance changing force (hard/soft)?

Strand: AESTHETIC DEVELOPMENT.

COMPETENCIES:

1. Perform movement qualities and dynamics using literary images.

Suggested Objectives:
a. Interpret poetic mental pictures in terms of actions and force (intensity).
b. Maintain integrity and intent of the creative language and images presented.

2. Express the intention of art and its function in society through a creative reaction or response.

Suggested Objectives:
a. Draw, paint, or sculpt a work reflecting the above.
b. Create a video or develop photographs reflecting the above.
c. Create music reflecting the above.
d. Write a short essay examining the above.
e. Create a dance reflecting the above.
f. Develop a multi- media production (i.e., video, essay, drawing) reflecting the above.

3. Identify the connections between dance and other disciplines and artful living.

Suggested Objectives:
a. Attend a live dance concert.
b. Make connections between living and learning through dance.

Suggested Teaching Strategies:

Choreographic study (partners-rhythmic study).

Combine:

- walks (8 cts)

- lean on partner (4 cts)
- make face at partner (4 cts)
- pat-a-cake or hand jive (4 cts)

Kinesphere/Personal space.

- imaginary spot where you are standing
- walk around spot
- stand on spot-
- un from spot (4 cts); get back to spot - Fast!
- sit on spot
- make shape on spot
- turn on spot

DANCE
FOURTH GRADE

STRANDS: Basic Movement Elements, Creative Process, Cultural/Historical Principles of Dance, Critical Analysis, Aesthetic Development

Strand: BASIC MOVEMENT ELEMENTS.

COMPETENCIES:

1. Demonstrate movement skills.

Suggested Objectives:
a. Identify correct body alignment and good posture.
b. Maintain personal space.
c. Practice shifting body weight.
d. Practice axial movements (bend, arch, reach, twist, turn).
e. Isolate parts of the body.
f. Demonstrate locomotor movements (roll, crawl, walk, run, gallop, hop, jump, slide, and leap) traveling in directions and pathways (forward, backward, side, diagonal, curved, and straight).
g. Develop physical fitness components: flexibility, coordination, agility, endurance, and strength.

2. Translate elements of dance into technique and experimentation.

Suggested Objectives:
a. Apply improvisational skills.
b. Explore space, time, and energy.
c. Construct space-shaping combinations.
d. Explore movement qualities of dynamics: sustain, suspend, swing, percussive, vibratory, collapse.
e. Collaborate with a partner (sharing weight, mirroring, leading, copying).
f. Create phrases with a beginning, middle, and end.
g. Arrange and rearrange movement order.

3. Demonstrate anatomical and kinesthetic knowledge of major body parts and movement.

Suggested Objectives:
a. Recognize large muscle groups - head and neck, abdominals, torso, shoulders, arms, back, and legs.
b. Exhibit range and size of movement.
c. Display awareness of different forces - hard or soft.
d. Apply basic actions of the body - push-pull, resist-collapse.
e. Demonstrate knowledge of right and left body orientation.
f. Demonstrate dance movements, concentrating on parts of the upper body, torso, and lower body.
g. Practice contracting and lengthening muscles.

Strand: CREATIVE PROCESS.

COMPETENCIES:

1. Demonstrate a movement problem-solving experience.

Suggested Objectives:
a. Use advanced improvisational skills to problem solve.
b. Construct combinations using the elements of time, space, and energy.
c. Achieve group consensus using choreographic principles.
d. Memorize and repeat a dance sequence.
e. Create a sequence with a beginning, middle, and end with or without rhythmic accompaniment.

2. Distinguish the similarities and differences in the movement choices.

Suggested Objectives:
a. Model spatial directions (e.g., forward, backward, side).
b. Exhibit shapes using straight and curved lines.

3. Explore and discover multiple solutions to a given movement problem.

Suggested Objectives:
a. Choose a favorite solution.
b. Discuss the reason for that choice and record in a dance journal or notebook.

4. Appraise the novelty and validity of movement.

Suggested Objectives:
a. Compare the concepts of originality versus imitation.
b. Discuss and justify movement choices.

5. Construct movement studies of dances.

Suggested Objectives:
a. Formulate movement for levels in space.
b. Create movement demonstrating shaped space.
c. Plan sequences of movement using directions and pathways.
d. Arrange movement in time using meter and duration.
e. Identify literal and non-literal dance.
f. Describe motivation for movement in a dance.
g. Analyze different levels of energy in a dance.

Strand: CULTURAL/HISTORICAL PRINCIPLES OF DANCE.

COMPETENCIES:

1. Understand the purposes for dance in relation to society.

Suggested Objectives:
a. Understand how dance is used in various cultures as a celebration of life experiences.
b. Understand how dance has been used as a form of communication throughout history.
c. Understand how dance is used as a form of storytelling in various cultures.

2. Recognize and compare the similarities and differences of dance forms to include costume, music, formation, and gender.

3. Explore personal perspectives on dance in a particular culture.

Strand: CRITICAL ANALYSIS.

COMPETENCIES:

1. Understand context and criteria in the dance experience and reaction to that experience.

Suggested Objectives:
a. Respond to the dance experience through other media (i.e., drawing, storytelling, sculpture, writing, painting).
b. Recognize time, space, and energy in the dance experience.
c. Demonstrate the ability to compare different dances.
d. Discuss dance that one prefers or observes.
e. Formulate own ideas concerning dance that one performs or observes.
f. Write a critique on a dance one performs or observes.

2. Develop dance literacy.

Suggested Objectives:
a. Share a choreographed dance from any available resource.
b. Apply choreographic principles and sequence.

3. Integrate dance elements across disciplines.

Suggested Objectives:
a. Discover connections of basic dance elements to other disciplines of study, including language, science, arts, mathematics, and social studies.
b. Create a project that incorporates dance with one other discipline of study.
c. Observe and discuss how dance is different and similar to other movement (i.e., gestures, sports).

Strand: AESTHETIC DEVELOPMENT.

COMPETENCIES:

1. Perform movement qualities and dynamics using literary images.

Suggested Objectives:
a. Interpret poetic mental pictures in terms of actions and force (intensity).
b. Maintain integrity and intent of the creative language and images presented.

2. Express the intention of art and its function in society through reactions and responses.

Suggested Objectives:
a. Draw, paint, or sculpt a work reflecting the above.
b. Create a video or develop photographs reflecting the above.
c. Create music reflecting the above.
d. Write an essay reacting the above.
e. Create a dance reflecting the above.
f. Develop a multi-media production (i.e., video, essay, drawing) reflecting the above.

3. Identify the connections between dance and other disciplines and artful living.

Suggested Objectives:
a. Attend a live dance concert.
b. Make connections between living and learning through dance.

Suggested Teaching Strategies:

- Students discuss movements of classical dances of different cultures (ballet, Kabuki) as seen on videotape.
- Conduct discussion and demonstrate classic forms.
- Students observe and recall classical gestures and recall with accuracy.

Suggested Assessment Methods:

- **Portfolio** - Students compile an extensive file listing 25-50 images and ideas for movement.
- **Explore** - Students experiment with several images (8-10) from the file and move according to natural reaction to those images.
- **Perform** - Students reduce number of images to 3-5, refine the movement, and perform before the classroom audience.
- **Respond** - Student audience members react to the performance and discuss and/or determine the images presented. Student dancers respond to the audience's comments.

Sample Questions:

- How many different images did you present?
- Demonstrate how you can combine your image dance with another student's image dance.
- What are your reactions to these images as you perform or view them?

MIDDLE SCHOOL DANCE COURSE DESCRIPTION

The competencies for Grades 5-8 emphasize five major strands: Basic Movement Elements, Creative Process, Cultural/Historical Principles of Dance, Critical Analysis, Aesthetic Development. The middle school years focus on a more specific knowledge of dance. At this time, technical skills will become more important.

DANCE
FIFTH GRADE

STRANDS: Basic Movement Elements, Creative Process, Cultural/Historical Principles of Dance, Critical Analysis, Aesthetic Development

Strand: BASIC MOVEMENT ELEMENTS.

COMPETENCIES:

1. **Demonstrate movement skills.**

   Suggested Objectives:
   a. Identify correct body alignment and good posture.
   b. Create balance for a duration of time.
   c. Articulate isolated parts of the body.
   d. Practice shifting body weight, overcurve, undercurve, straight through.
   e. Challenge elevation and landing from jumps, hops, and leaps.
   f. Practice falling and recovery, folding and reaching.
   g. Identify planes in space (e.g., sagittal, vertical, horizontal).

2. **Translate elements into technique and experimentation with proficiency.**

   Suggested Objectives:
   a. Create a rhythmic pattern from the auditory experience into the kinesthetic experience.
   b. Perform movement skills with increasing concentration and focus.
   c. Increase range of dynamics and movement qualities.
   d. Memorize and repeat movement sequences.

3. **Demonstrate with proficiency anatomical and kinesthetic knowledge.**

   Suggested Objectives:
   a. Recognize and name the following muscles - rectus abdominis, hamstrings, quadriceps, pectorals, gluteus maximus, rotators.
   b. Recognize and name the following bones - femur, pelvic girdle, sternum, scapula, spine, ribs, patella, clavicle.

4. **Apply correct usage of the body to everyday movements in order to prevent injury.**

   Suggested Objectives:
   a. Practice correct application of body alignment to develop as a lifelong habit.
   b. Identify ineffective movement and establish corrective measures.

Strand: CREATIVE PROCESS.

COMPETENCIES:

1. **Demonstrate a movement problem-solving experience.**

   Suggested Objectives:
   a. Introduce contrast, transition, and phrasing.
   b. Demonstrate rearrangements of movement sequences.
   c. Resolve composition problems through the democratic process.

2. **Recognize the similarities and differences in choreographic and movement choices.**

   Suggested Objectives:
   a. Experiment with sound, music, spoken text, and costuming.
   b. Discuss the effect of sound, music, spoken text, and costume on the choreographic and movement choices.

3. Appraise the novelty and validity of movement.

Suggested Objectives:
a. Explore and discover multiple solutions to a given movement problem.
b. Vary an original dance phrase by changing one or more elements (e.g., time, space, rhythm, or intensity).

4. Construct dances by translating dance elements into choreography.

Suggested Objectives:
a. Create a dance that communicates a personal perspective.
b. Interpret through dance a commonplace experience.
c. Present ideas from other disciplines (e.g., math, science, literature) through dance.
d. Create and demonstrate an original dance phrase, and then repeat it with accuracy.

Strand: CULTURAL/HISTORICAL PRINCIPLES OF DANCE.

COMPETENCIES:

1. Demonstrate different styles and traditions in dance.

Suggested Objectives:
a. Perform traditional dances and/or classical dances from diverse cultures.
b. Describe the cultural tradition of a specific dance style.

2. Compare similarities and differences of dance forms.

Suggested Objectives:
a. Compare dance from two different cultures and periods.
b. Discuss how dance functions in those societies.
c. Describe in writing a particular dance style.

Strand: CRITICAL ANALYSIS.

COMPETENCIES:

1. Articulate the context and criteria in the dance experience and react to that experience.

Suggested Objectives:
a. Discuss dance experience in detail noting specific analysis and critique process.
b. Compile a written evaluation of the dancing/dancer.

2. Develop dance literacy.

Suggested Objectives:
a. Record student's work on video; compare the taped performance with the live performance.
b. Utilize dance as a means to create and communicate meaning.

Strand: AESTHETIC DEVELOPMENT.

COMPETENCIES:

1. Present a project that reveals the similarities and differences between dance and other art disciplines.

2. Practice patronage of the arts.

Suggested Objectives:
a. Develop a list of exhibitions, museums, orchestral concerts, poetry readings, theatre, opera, dance concerts available within the surrounding community.
b. Plan to attend a concert, theatre, or dance presentation.

3. Make connections between living and learning through dance.

Suggested Objectives:
a. Create a long-range plan for improving dance skills.
b. Explain how dance movements enhance a healthy lifestyle.

Suggested Teaching Strategies:

- Team project with history class. Choose two historical time periods in different countries from related studies and practice the dances popular during these time periods.
- Lead a class discussion on culture. What is it? How does it develop?
- Lead discussion on how specific cultures generate very unique dances. - write an essay based on this discussion

Suggested Assessment Methods:

Portfolio - Students draw on paper a spatial floor pattern indicating direction and dynamics to be danced. "Map" should be clearly drawn in color so it can be read, and followed by another student.

Explore - Students create movement (i.e., direction and dynamics) and recall the content so it may be drawn on the "map."

Perform - Students present "map" studies before the classroom-audience. Students may exchange "maps" and perform the movement as indicated.

Respond - Students compare aspects of developing the "map" (i.e., drawing movement versus creating movement) and drawing directions traveling in a direction.

Sample Questions:

- How difficult is it to transpose movement from the physical to the written form?
- How easily could you read/perform another person's "map"?
- Who created a map key for their "map"?

DANCE
SIXTH GRADE

STRANDS: Basic Movement Elements, Creative Process, Cultural/Historical Principles of Dance, Critical Analysis, Aesthetic Development

Strand: BASIC MOVEMENT ELEMENTS.

COMPETENCIES:

1. Demonstrate movement skills.

Suggested Objectives:
a. Demonstrate correct body alignment and good posture.
b. Demonstrate balance for a duration time.
c. Develop understanding of movement initiation.
d. Articulate isolated parts of the body.
e. Practice shifting the weight of the body.
f. Demonstrate elevation and landing.
g. Practice falling, recovering, folding, and reaching.
h. Identify and explore planes in space (e.g., vertical, sagittal, horizontal).

2. Translate into technique and experimentation with proficiency.

Suggested Objectives:
a. Create a rhythmic pattern from the auditory experience into the kinesthetic experience.
b. Perform movement skills with increasing concentration and focus.
c. Demonstrate the ability to see spatial patterns and perform them.
d. Increase range of dynamics and movement qualities.
e. Memorize and repeat movement sequences.

3. Demonstrate anatomical and kinesthetic knowledge.

Suggested Objectives:
a. Recognize and name the following muscles - rectus abdominis, hamstrings, quadriceps, pectorals, gluteus maximus, rotators.
b. Recognize and name the following bones - femur, pelvic girdle, sternum, scapula, spine, ribs, patella, clavicle.

4. Translate correct usage of the body to everyday movements in order to prevent injury.

Suggested Objectives:
a. Apply lifelong practice of good body alignment and movement awareness.
b. Analyze and critique correct body movements with a partner.

Strand: CREATIVE PROCESS.

COMPETENCIES:

1. Demonstrate a movement problem-solving experience.

Suggested Objectives:
a. Review contrast, transition, and phrasing.
b. Demonstrate rearrangement of movement sequences.
c. Utilize the democratic process in a small group collaborative experience.

2. Distinguish the similarities and differences in choreographic and movement choices.

Suggested Objectives:
a. Present an effective dance study demonstrating pedestrian and/or abstracted gestures.
b. Experiment with sound, music, spoken text, and costuming. Discuss the effect upon the choreographic and movement choices.

3. Appraise the novelty and validity of movement.

Suggested Objectives:
a. Explore and discover multiple solutions to a given movement problem.
b. Explore the evaluating process (skill of performers, visual/emotional impact, originality, variety, and contrast).

4. Construct dances by translating dance elements into choreography.

Suggested Objectives:
a. Create a dance that communicates a personal perspective.
b. Explore personal characteristics demonstrated in dance.

Suggested Assessment Methods:

Portfolio - The teacher compiles student improvisations, dance studies, and dance presentations and records them on video. Students may obtain a copy of the video.

Explore - Students create a dance study in response to two contrasting tactile (textural) stimuli (i.e., rough, smooth; prickly, slick). Build a transition which moves directly and efficiently from one to the other. Build a transition which moves indirectly or wanders in between the two phases.

Perform - Students perform the dance contrast-studies twice: once demonstrating the direct transition, and the second time showing the indirect transition.

Respond - Student audience reacts to the performance and discusses contrast and transition. Determine which transition is most effective.

Sample Questions:

- How many different textures were created?
- What is texture in dance?
- How do opposites create contrast?

Strand: CULTURAL/HISTORICAL PRINCIPLES OF DANCE.

COMPETENCIES:

1. Demonstrate different styles and traditions.

Suggested Objectives:
a. Give optimum performance of traditional dances and/or classical dances from diverse cultures.
b. Discuss similarities and differences between cultures.

2. Recognize the diversity of dance in relation to society.

Suggested Objectives:
a. Resource your community, music, books, videos, photographs, and people, to research a traditional dance or social dance. (Answer questions: When? What? Where? Why? How?)
b. Explore the manner in which the arts play a role in society.

3. Compare similarities and differences of dance forms.

Suggested Objectives:
a. Compare two different cultures and periods and how dance functions in those societies.
b. Explore the significance that dance has in specific cultures.

4. Define personal perspective on dance in a particular culture.

Suggested Objectives:
a. Discuss perspectives on traditional cultural dances.
b. Examine how art impacts and affects the individual.

Strand: CRITICAL ANALYSIS.

COMPETENCIES:

1. Articulate the context and criteria in the dance experience and react to that experience.

Suggested Objectives:
a. Express in writing and discuss the dance experience.
b. Discuss and critique dance forms and movements.

2. Demonstrate dance literacy.

Suggested Objectives:
a. Record students' work on video.
b. Compare a taped performance with a live performance.

Strand: AESTHETIC DEVELOPMENT.

COMPETENCIES:

1. Present a project that reveals the similarities and differences between dance and other art disciplines.

2. Practice patronage of the arts.

Suggested Objectives:
a. Develop a list of exhibitions, museums, orchestral concerts, poetry readings, theatre, opera, and dance concerts available within the surrounding community.
b. Plan to attend a concert, theatre, or dance presentation.

3. Make connections between living and learning through dance.

Suggested Objectives:
a. Create a long-range plan for improving dance skills.
b. Write a brief report explaining how dance movements enhance a healthy lifestyle.

Suggested Teaching Strategies:

Watch a video of dances created by the class or of a professional company. Through discussion, evaluate the dancing and the theme of the piece. What structures were used? What was the choreographer's intent? Write an essay based on this discussion.

After the performance of a student choreographer, have a peer exchange and critiquing session. Have the choreographer and dancers sit down and discuss the experience from conception to production.

DANCE
SEVENTH GRADE

STRANDS: Basic Movement Elements, Creative Process, Cultural/Historical Principles of Dance, Critical Analysis, Aesthetic Development

Strand: BASIC MOVEMENT ELEMENTS.

COMPETENCIES:

1. **Demonstrate movement skills.**

   Suggested Objectives:
   a. Demonstrate correct body alignment and good posture.
   b. Demonstrate balance for a duration of time.
   c. Develop and demonstrate understanding of movement initiation.
   d. Articulate isolated parts of the body.
   e. Practice shifting weight of the body.
   f. Demonstrate elevation and landing.
   g. Perform falling, recovering, folding, and reaching.
   h. Demonstrate planes in space (e.g., vertical, sagittal, horizontal).

2. **Translate into technique and experimentation with proficiency.**

   Suggested Objectives:
   a. Identify disciplines competently (i.e., modern dance, ballet, cultural-specific dance).
   b. Create a rhythmic pattern from the auditory experience into the kinesthetic experience.
   c. Perform movement skills with increasing concentration and focus.
   d. Demonstrate the ability to see spatial patterns and perform them.
   e. Increase range of dynamics and movement qualities.
   f. Memorize and repeat movement sequences.

3. **Demonstrate anatomical and kinesthetic knowledge.**

   Suggested Objectives:
   a. Recognize and name the following muscles - rectus abdominis, ilio psoas, hamstrings, quadriceps, pectorals, latissimus dorsi, gluteus maximus, rotators.
   b. Recognize and name the following bones - femur, pelvic girdle, sternum, scapula, spine, ribs, patella, clavicle.
   c. Demonstrate and recognize planes in space - sagittal, vertical, horizontal.

4. **Apply correct usage of the body to everyday movements in order to prevent injury.**

   Suggested Objectives:
   a. Practice body alignment for lifelong application.
   b. Analyze and critique correct body movements with a partner.

Strand: CREATIVE PROCESS.

COMPETENCIES:

1. **Demonstrate a movement problem-solving experience.**

   Suggested Objectives:
   a. Explore contrast, transition, and phrasing.
   b. Demonstrate rearrangement of movement sequences.
   c. Demonstrate dance structures and forms (i.e., AB, ABA, canon, echoing, narrative).
   d. Use the democratic process in a small group collaborative experience.

2. **Distinguish the similarities and differences in choreographic and movement choices.**

   Suggested Objectives:
   a. Present an effective dance study demonstrating pedestrian and/or abstract gestures.
   b. Experiment with sound, music, spoken text, and costuming. Discuss the effect upon the choreographic and movement choices.

3. **Appraise the novelty and validity of movement sequences.**

   Suggested Objectives:
   a. Explore and discover multiple solutions to a given movement problem.
   b. Discuss the most interesting solution to the problem. Why is it interesting?

4. **Construct dances by translating dance elements into choreography.**

   Suggested Objective:

a. Create a dance that communicates a personal perspective.
b. Structure a dance study with increased complexity in form.
c. Present ideas used in dance in non-arts disciplines.
d. Observe dance and describe the action and elements using correct dance vocabulary.

Strand: CULTURAL/HISTORICAL PRINCIPLES OF DANCE.

COMPETENCIES:

1. Demonstrate different styles and traditions.

Suggested Objectives:
a. Give optimum performance of traditional dances and/or classical dances from diverse cultures.
b. Perform basic dance positions, axial and locomotor movement, and patterns from different disciplines competently (i.e., modern dance, ballet).

2. Recognize the diversity of dance in relation to society.

Suggested Objectives:
a. Search for resources in your community such as people from other countries who know traditional dances and other social custom dances.
b. Review music, books, videos, or photographs that demonstrate diversity of dance in society.

3. Compare similarities and differences of dance forms.

Suggested Objectives:
a. Compare two different cultures and periods and how dance functions in those societies.
b. Contrast different cultures and periods of dance in societies.

4. Define personal perspective on dance in a particular culture.

Suggested Objectives:
a. Describe in written form a critique of a specific culture's dance.
b. Discuss and review a dance previously observed within a particular culture.

Suggested Assessment Methods:

Portfolio - videotape of a traditional or classical dance researched by the student - picture of people wearing the clothes associated with that traditional or classical dance or time period - a cassette tape of different music choices for the traditional or classical dance - a transcription of an interview about the dance with someone from the community who knows that traditional or classical dance

Create - create a modern version or your own interpretation of the traditional or classical dance

Perform - teach the folk dance to the class - perform the traditional or classical dance for the class or at a school function or festival

Respond - a written essay on the origins and nature of the traditional or classical dance - discuss the experience of researching the traditional or classical dance and discoveries that were made

Strand: CRITICAL ANALYSIS.

COMPETENCIES:

1. Articulate the context and criteria in the dance experience and react to that experience.

Suggested Objectives:
a. Critique the dance experience through discussion and writing.
b. Discuss and evaluate the thematic content (i.e., political, moral, historical).

2. Demonstrate dance literacy.

Suggested Objectives:
a. Record students' work on video.
b. Compare taped performance with a live performance.

Strand: AESTHETIC DEVELOPMENT.

COMPETENCIES:

1. **Present a project that reveals the similarities and differences between dance and other art disciplines.**

2. **Practice patronage of the arts.**

   Suggested Objectives:
   a. Develop a plan to attend exhibitions, museums, orchestral concerts, poetry readings, theatre, opera, dance concerts.
   b. Establish a prioritized plan of attendance based on each student's interest.

3. **Make connections between living and learning through dance.**

   Suggested Objectives:
   a. Create a long-range plan for improving dance skills.
   b. Write a brief report explaining how dance movements enhance a healthy lifestyle.

4. **Perform movement qualities and dynamic variance in at least two dance techniques.**

5. **List three personal goals and how to improve upon those goals as a dance, plus projections for how to reach those goals.**

Suggested Teaching Strategies:

Creative Process.

- Create a dance: Recycle Theme - using plastic bags; costumes
- Rain Stick Dances - students make rain sticks
- Paper Dance - using newspaper or news print; can also use paints, footprints, hand prints
- Chair Dance (levels, shapes)
- Stair Dance (levels) Balls, Hoops (dances)
- Circle Dance (using quotations, poems)
- Build costumes using paper, plastic, old clothes, beads, hats, scarves, belts, etc.

DANCE
EIGHTH GRADE

STRANDS: Basic Movement Elements, Creative Process, Cultural/Historical Principles of Dance, Critical Analysis, Aesthetic Development

Strand: BASIC MOVEMENT ELEMENTS.

COMPETENCIES:

1. **Demonstrate movement skills.**

   Suggested Objectives:
   a. Demonstrate proficient alignment and awareness of center.
   b. Demonstrate ability to maintain balance and center.
   c. Demonstrate ability to initiate movement from different or specified origins (i.e., head, pelvis, hand, foot).
   d. Demonstrate ability to isolate and articulate individual parts of the body.
   e. Demonstrate ability to shift weight in various tempos (i.e., quick, slow).
   f. Demonstrate correct usage of body in elevation and landing.
   g. Demonstrate movement understanding of fall and recovery, folding and reaching.
   h. Demonstrate understanding of planes in space (i.e., sagittal, vertical, horizontal).

2. **Translate into technique and experimentation with proficiency.**

   Suggested Objectives:
   a. Accurately identify and demonstrate basic dance steps, positions, and patterns for dance from two different styles and traditions.
   b. Create a rhythmic pattern from the auditory experience into the kinesthetic experience.
   c. Perform movement skills with increasing concentration and focus.
   d. Demonstrate the ability to see spatial patterns and perform them.
   e. Increase range of dynamics and movement qualities.
   f. Memorize and repeat movement sequences.

3. Demonstrate anatomical and kinesthetic knowledge.

Suggested Objectives:
a. Recognize and name the following muscles - rectus abdominis, ilio psoas, hamstrings, quadriceps, pectorals, latissimus dorsis, gluteus maximus; rotators, muscle groups, abductors, and adductors.
b. Recognize and name the following bones - femur, pelvic girdle, sternum, scapula, spine, ribs, patella, clavicle.
c. Recognize and analyze planes in space - sagittal, vertical, horizontal.

4. Apply correct usage of the body to everyday movements in order to prevent injury.

Suggested Objectives:
a. Practice body alignment for lifelong application.
b. Analyze and critique correct body movements with a partner.

Strand: CREATIVE PROCESS.

COMPETENCIES:

1. Demonstrate a movement problem-solving experience.

Suggested Objectives:
a. Explore contrast, transition, and phrasing.
b. Demonstrate rearrangment of movement sequences.
c. Demonstrate dance structures and forms (i.e., AB, ABA, canon, echoing, narrative).
d. Utilize the democratic process in a small group collaborative experience.

2. Distinguish the similarities and differences in choreographic and movement choices.

Suggested Objectives:
a. Present an effective dance study demonstrating pedestrian and/or abstract gestures.
b. Experiment with sound, music, spoken text, and costuming. Discuss the effect upon the choreographic and movement choices.

3. Appraise the novelty and validity.

Suggested Objectives:
a. Explore and discover multiple solutions to a given movement problem.
b. Discuss the most interesting solution to the problem. Why is it interesting?

4. Construct dances by translating dance elements and experimentation into choreography.

Suggested Objectives:
a. Create a dance that communicates a personal perspective.
b. Develop a dance study with a partner.
c. Present ideas used in dance in non-arts disciplines.
d. Observe dance and write a brief report describing the action and elements (use correct dance terminology).

Strand: CULTURAL/HISTORICAL PRINCIPLES OF DANCE.

COMPETENCIES:

1. Demonstrate different styles and traditions.

Suggested Objectives:
a. Give optimum performance of traditional dances and/or classical dances from diverse cultures.
b. Competently perform basic dance positions, axial and locomotor movement, and patterns from different disciplines (i.e., modern dance, ballet).

2. Recognize the diversity of dance in relation to society.

Suggested Objectives:
a. Search for resources in your community such as people from other countries who know traditional dances and other social custom dances.
b. Review music, books, videos, or photographs that demonstrate diversity of dance in society.

3. Compare similarities and differences of dance forms.

Suggested Objectives:
a. Compare two different cultures and periods and how dance functions in those societies.
b. Contrast different cultures and periods of dance in societies.

4. Define personal perspective on dance in a particular culture.

Suggested Objectives:
a. Summarize a critique of a specific culture's dance.
b. Discuss and review a dance previously observed within a particular culture.

Strand: CRITICAL ANALYSIS. COMPETENCIES:

1. Articulate the context and criteria in the dance experience and react to that experience.

Suggested Objectives:
a. Express in writing and discuss the dance experience.
(1) Evaluation of the dancing/dancer.
(2) What is the thematic content (i.e., political, moral, historical)?
(3) What is the structure and form of the dance?
(4) Was the intention clear?
b. Communicate one's experience in a dance as a performer fulfilling the choreographer's vision, idea, thoughts, feelings, and intent.

2. Demonstrate dance literacy.

Suggested Objectives:
a. Record students' work on video.
b. Compare taped performance with a live performance.

Suggested Assessment Methods:

Portfolio - a labeled diagram of the muscles and bones - drawings of objects which demonstrate the sagittal, vertical, and horizontal planes Create a dance sequence which demonstrates the sagittal, vertical, and horizontal planes. Perform the above - respond to verbal commands asking to move specific muscles and bones

Respond - complete a written test on the muscles and bones

Strand: AESTHETIC DEVELOPMENT.

COMPETENCIES:

1. Present a project that reveals the similarities and differences between dance and other art disciplines.

2. Practice patronage of the arts.

Suggested Objectives:
a. Construct a classroom notebook of area exhibitions, museums, orchestral concerts, poetry readings, theatre, opera, dance concerts.
b. Research and report on the background of one community arts opportunity.

3. Make connections between living and learning through dance.

Suggested Objectives:
a. Design a long-range plan for improving dance skills.
b. Write a report explaining how dance movements enhance a healthy lifestyle.

4. Perform movement qualities and dynamics in at least two dance techniques.

5. List three personal goals and how to improve upon those goals as a dance, plus projections for how to reach those goals.

Suggested Teaching Strategies:

Students design a spatial pattern on paper notating movement qualities, timing, and level changes to be performed. Students test the design through a physical demonstration,constantly adapting the design to insure organic moment phrasing.

Teacher demonstrates 4 to 6 master skills and/or actions. Number the actions 1-4 or 1-6, etc. Students rearrange, repeat, reduce, reshape, etc., the actions in order to create a new and unfamiliar movement sequence for presentation.

HIGH SCHOOL DANCE COURSE DESCRIPTION

The competencies for Dance I - IV emphasize five major strands: Basic Movement Elements, Creative Process, Cultural/Historical Principles of Dance, Critical Analysis, Aesthetic Development. The secondary school years focus on dance as its own discipline, separate from the core curriculum. An in-depth knowledge of the art of dance as a whole will be attained.

DANCE I
COURSE DESCRIPTION

STRANDS: Basic Movement Elements, Creative Process, Cultural/Historical Principles of Dance, Critical Analysis, Aesthetic Development

Strand: BASIC MOVEMENT ELEMENTS.

COMPETENCIES:

1. **Demonstrate movement skills.**

   Suggested Objectives:
   a. Demonstrate basic physical understanding and progression of one dance technique.
   b. Establish a general knowledge of a second movement technique (alignment, isolation, strength, flexibility, centering, balance, agility, and coordination).

2. **Translate into technique and experimentation with proficiency.**

   Suggested Objectives:
   a. Develop rhythm - understand tempo, time signature, syncopation, and accent.
   b. Recall extended movement phrases or sequences, using proper technique.
   c. Create extended movement phrases with a wide range of dynamics (punch, flick, float, press, glide, wring, dab, slash).

3. **Translate dance elements and experimentation into choreography.**

   Suggested Objectives:
   a. Practice projection of movement in the studio with intelligent usage of space, time, and energy.
   b. Improvise and originate more risky and innovative movement choices.

Suggested Assessment Methods:

Portfolio - a list of dance vocabulary and definitions (i.e., parallel, plie, tendu, C curve, drop swing, jete) - videotape of class performance based upon assigned phrases from the teacher and student-created extended movement phrases

Create - create several extended phrases with various dynamics

Perform - perform long movement phrases taught by the teacher with proper technique

Respond - complete a written test examining knowledge of dance terminology

Strand: CREATIVE PROCESS.

COMPETENCIES:

1. **Demonstrate a movement problem-solving experience.**

   Suggested Objectives:
   a. Understand form, theme and variation, motif, and development.
   (1) Theme and variation, motif, and development.
   (2) Rondo, ABACAD, etc.
   b. Understand basic choreographic devices.
   (1) Repetition, staging, tempo, and transposition.
   (2) Augmentation, diminution, inversion, and retrograde.
   c. Choreograph a duet and/or small group study (2-5 dancers).

d. Originate movement from improvisation and the use of that movement in choreography.

2. Distinguish similarities and differences in choreographic and movement choices.

Suggested Objectives:
a. Understand the difference between literal and abstract and how to create abstract movement.
b. Create a short dance piece with costumes and at least two different types of sound (i.e., voice [spoken words or noises], recorded music, percussion instruments, handmade instruments, etc.).

3. Appraise novelty and validity.

Suggested Objectives:
a. Discuss and write how one's personal experience influences interpretation of a dance.
b. Construct movements through improvisation to solve movement problems in an original, unique way.

4. Create dances.

Suggested Objectives:
a. Create a dance based on social, literary, religious, historical, or scientific theme.
b. Improvise on a standard dance process or structure to demonstrate comprehension of choreographic principles.

Strand: CULTURAL/HISTORICAL PRINCIPLES OF DANCE.

COMPETENCIES:

1. Demonstrate knowledge of dance history including traditional and classical dance forms.

Suggested Objectives:
a. Explore how dance began as a part of everyday life and developed into a specialized discipline or art form.
b. Discuss technique used in classical dance (e.g., Balinese, ballet).
c. Explore dance in world cultures.
d. Investigate major figures of American dance and their choreographic styles (e.g., Isadora Duncan, Martha Graham, Katherine Dunham, George Balenchine, Merce Cunningham).
e. Understand the function of dance in society today and how dancers are perceived by the general public.

Strand: CRITICAL ANALYSIS.

COMPETENCIES:

1. Demonstrate refinement of applied anatomical and kinesthetic knowledge.

Suggested Objectives:
a. Demonstrate a general understanding of anatomy-muscles and their function, and the skeletal system as a whole.
b. Demonstrate knowledge of life choices on wellness and a healthy body (i.e., diet/nutrition, exercise, sleep, etc.).
c. Self-evaluate the technical progress.
d. Assess short-term goals for technical and performance improvement in dance skills.

2. Articulate the context and criteria in the dance experience.

Suggested Objectives:
a. Critique in writing the elements, principles, and techniques of one dance study. b. Analyze and discuss the thematic content of an assigned dance study.

3. Develop dance literacy.

Suggested Objectives:
a. Demonstrate proficiency in using dance terminology to communicate dance concepts.
b. Demonstrate an in-depth understanding of a favorite choreographic style by performing a sequence from this style.

Strand: AESTHETIC DEVELOPMENT.

COMPETENCIES:

1. Complete an interdisciplinary project with dance and two other subjects.

2. Become a continual patron of the arts.

3. Make connection between living and learning through dance.

Suggested Teaching Strategies:

Keep a journal. Have students block off a section to record what they most value about watching diversified dance works.

DANCE II
COURSE DESCRIPTION

STRANDS: Basic Movement Elements, Creative Process, Cultural/Historical Principles of Dance, Critical Analysis, Aesthetic Development

Strand: BASIC MOVEMENT ELEMENTS.

COMPETENCIES:

1. Demonstrate movement skills.

Suggested Objectives:
a. Demonstrate basic physical understanding and progression of one dance technique.
b. Establish a general knowledge of a second technique (i.e., alignment, isolation, strength, flexibility, centering, balance, agility, and coordination).

2. Translate knowledge into technique and experimentation with proficiency.

Suggested Objectives:
a. Develop rhythm - understand tempo, time signature, syncopation, and accent.
b. Recall extended movement phrases or sequences, using proper technique.
c. Create extended movement phrases with a wide range of dynamics (punch, flick, float, press, glide, wring, dab, slash).

3. Translate dance elements and experimentation into choreography.

Suggested Objectives:
a. Practice projection of movement in the studio with intelligent usage of space, time, and energy.
b. Improvise and originate more risk-taking and innovation in movement choices.

Strand: CREATIVE PROCESS.

COMPETENCIES:

1. Demonstrate a movement problem-solving experience.

Suggested Objectives:
a. Understand form, theme and variation, motif and development. (1) Rondo, ABACAD, etc.
b. Understand basic choreographic devices. (1) Repetition, staging, tempo, transposition, augmentation, diminution.
c. Choreograph a duet and/or small group study (2-5 dancers).
d. Originate movement from improvisation and the use of that movement in choreography.

2. Distinguish the similarities and differences in choreographic and movement choices.

Suggested Objectives:
a. Understand the difference between literal and abstract and how to create abstract movement.
b. Create a short dance piece with costumes and at least two different types of sound (i.e., voice [spoken words or noises], recorded music, percussion instruments, handmade instruments, etc.).

3. Appraise novelty and validity.

Suggested Objectives:
a. Discuss and write how one's personal experience influences interpretation of a dance and the making of a dance.
b. Revise a dance sequence based on individual style.

4. Create dances.

Suggested Objectives:
a. Create a dance based on tradition or political theme.
b. Use improvisation to depict a concept, idea, or role.

Strand: CULTURAL/HISTORICAL PRINCIPLES OF DANCE.

COMPETENCIES:

1. Demonstrate knowledge of dance history including traditional, classical, and contemporary (modern) dance forms.

Suggested Objectives:
a. Study the dance styles of at least three different historical periods or cultures (e.g., European, African, Asian, etc.).
b. Explore how dance functions as a part of everyday life and also as a specialized field (career/discipline).
c. Understand dance in today's society and how dancers are perceived by the general public.
d. Investigate two choreographic styles from different cultures and write a critique of each.

Strand: CRITICAL ANALYSIS.

COMPETENCIES:

1. Demonstrate refinement of applied anatomical and kinesthetic knowledge.

Suggested Objectives:
a. Demonstrate understanding of anatomy - muscles and their function, and the skeletal system as a whole.
b. Maintain consciousness of the body as an instrument in time, space, and energy.
c. Demonstrate knowledge of life choices on wellness and a healthy body (i.e., diet/nutrition, exercise, sleep).
d. Instill self-evaluation of technical and performance progress.
e. Assess short-term goals for technical and performance inprovement in dance form.

2. Articulate the context and criteria in the dance experience.

Suggested Objectives:
a. Compare and contrast the elements, principles, and techniques between two dance studies.
b. Analyze and discuss the thematic content of a dance composition.

3. Develop dance literacy.

Suggested Objectives:
a. Compare and critique major figures of American Dance and their choreographic styles (i.e., Isadora Duncan, Martha Graham, Katherine Dunham, George Balenchine, Merce Cunningham).
b. Demonstrate proficiency in communicating dance concepts using dance terminology.

Suggested Assessment Methods:

Portfolio - sample healthy eating habits - a chart of their diet for a week and an analysis of calories, fat grams, protein, and vitamins in the diet - a written self-evaluation of strengths and assets as a dancer (physical and behavioral)

Create a dance utilizing specific techniques (i.e., traditional, modern, classical, improvisational)

Perform a dance utilizing specific techniques (i.e., traditional, modern, classical, improvisational)

Respond - take a written test which examines the effects of diet/nutrition, smoking, drug abuse, alcohol abuse, etc., on the body. Relate questions to dance and life.

Strand: AESTHETIC DEVELOPMENT.

COMPETENCIES:

1. Complete interdisciplinary project - dance and two other subjects.

2. Become a continual patron of the arts.

3. Make connection between living and learning through dance.

Suggested Teaching Strategies:

Guide students in creating a dance which incorporates aspects of two other disciplines (i.e., use mathematics to determine groupings, formations, entrances, exits, etc.; use text from literature as spoken accompaniment; use a special effect in the dance which requires a scientific experiment).

Write poetry that includes movement images.

Compare two different cultures and their ordinary human gesture through a musical composition using percussion instruments.

DANCE III
COURSE DESCRIPTION

STRANDS: Basic Movement Elements, Creative Process, Cultural/Historical Principles of Dance, Critical Analysis, Aesthetic Development

Strand: BASIC MOVEMENT ELEMENTS.

COMPETENCIES:

1. Demonstrate movement skills. Suggested Objectives: a. Demonstrate basic physical understanding and progression of one dance technique. Possess a general knowledge of a second technique (alignment, isolation, strength, flexibility, centering, balance, agility, and coordination). b. Perform technical skill with optimum proficiency. Apply anatomical knowledge in performance of more complicated movement phrases. 2. Translate knowledge into technique and experimentation with proficiency. Suggested Objectives: a. Develop rhythm - understand tempo, time signature, syncopation, and accent. b. Recall extended movement phrases or sequences, using proper technique. c. Create extended movement phrases with a wide range of dynamics (punch, flick, float, press, glide, wring, dab, slash). 3. Translate dance elements and experimentation into choreography. Suggested Objectives: a. Practice projection of movement in the studio with intelligent usage of space, time, and energy. (1) Demonstrate ability to project movement from the stage to an audience. (2) Focus projection of movement emphasizing usage of either space or time as the thrust of the exercise. b. Improvise and originate more risk-taking and innovation in movement choices.

Strand: CREATIVE PROCESS.

COMPETENCIES:

1. Demonstrate a movement problem-solving experience. Suggested Objectives: a. Understand form, theme and variation, motif and development. b. Understand basic choreographic devices. (1) Repetition, staging, tempo, transposition, augmentation, diminution. (2) Inversion, retrograde, accumulation. c. Choreograph a duet and/or small group dance for the stage (2-5 dancers). d. Originate movement from improvisation and the use of that movement in choreography. 2. Distinguish the similarities and differences in choreographic and movement choices. Suggested Objectives: a. Understand the difference between literal and abstract and how to create non-literal dance. b. Create a short dance piece with costumes and at least two different types of sound (i.e., voice [spoken words or noises], recorded music, percussion instruments, handmade instruments, etc.). 3. Appraise the novelty and validity. Suggested Objectives: a. Watch a dance piece and discuss immediate peer reaction and compare that discussion with the choreographer's intent. b. Identify other dances that have a similar look and effect. c. Discuss and write how one's personal experience influences interpretation of a dance and the making of a dance. 4. Create dances. Suggested Objectives: a. Create a dance based on social or political theme. b. Revise a previously choreographed dance.

Strand: CULTURAL/HISTORICAL PRINCIPLES OF DANCE.

COMPETENCIES:

1. Demonstrate knowledge of dance history. Suggested Objectives: a. Present a written report explaining how dance functions as a part of everyday life and also as a specialized field (career/discipline). b. Align dance with general history, historical figures, and social and political events (i.e., Louis XIV or the women's suffrage movement). c. Understand dance today and the function of dance in America and world culture. d. Investigate in depth and critique one of the major figures of American Dance and their choreographic styles (i.e., Ruth St. Denis, Ted Shawn, Doris Hemphrey, Agnes DeMills, Paul Taylor, Jerome Robins, Alwin Ailey). e. Complete a research paper on the major dance figure selected for investigation. Suggested Assessment Methods: · Portfolio - a personal statement about how society and historical events affect dance - pictures of a historical figure in dance and pictures of the country or time period during which that figure worked and lived - video of historical figure dance Sample Questions: · What country is this figure from (looking at silhouette)? · How is it different from American dance? · Create - create a short dance, based on the ideas and principles developed by a historical dance figure - create silhouette of a dancer; discuss contour of figure, costume, gender, shape, design · Perform a dance project. · Respond to dance using another art form. - written exam evaluating knowledge of specific historical events in dance 2. Understand and demonstrate two different theatrical forms of dance (modern, jazz, ballet, tap) and understand how the forms developed.

Strand: CRITICAL ANALYSIS.

COMPETENCIES:

1. Demonstrate anatomical and kinesthetic knowledge. Suggested Objectives: a. Demonstrate a general understanding of anatomy (muscles and bones only). b. Demonstrate knowledge of basic kinesiology and how muscles and bones work together. c. Maintain consciousness of the body as an instrument in time, space, and energy. d. Demonstrate knowledge of life choices on wellness and a healthy body (i.e., smoking, diet/nutrition, exercise, sleep, drug abuse). e. Instill self-evaluation skills of technical progress. f. Understand the healthy body in relation to one's body image. 2. Show ability to write critical and constructive evaluations of one's own work and work of others. Suggested Objectives: a. Keep a journal during choreographic process. b. Respond to journal entries with self-critiques. 3. Demonstrate dance literacy. Suggested Objectives: a. Develop fluency in communicating concepts using dance terminology. b. Compare and contrast the techniques/styles of French and Russian classical ballet.

Strand: AESTHETIC DEVELOPMENT.

COMPETENCIES:

1. **Complete interdisciplinary project with dance and two other subjects.**
2. **Emulate and research another artist or dance artist.**
3. **Become a continual patron of the arts.**
4. **Make connection between living and learning through dance.**

Suggested Teaching Strategies:

Have students seek out an artist in the local community. Research the artist through interviews and reading. As a long-term project, give students time to develop a relationship with the artist.

DANCE IV
COURSE DESCRIPTION

STRANDS: Basic Movement Elements, Creative Process, Cultural/Historical Principles of Dance, Critical Analysis, Aesthetic Development

Strand: BASIC MOVEMENT ELEMENTS.

COMPETENCIES:

1. **Demonstrate movement skills.**

   Suggested Objectives:
   a. Demonstrate a sound physical understanding and progression of one dance technique. Possess a general knowledge of a second technique (alignment, isolation, strength, flexibility, centering, balance, agility, and coordination).
   b. Perform technical skill with optimum proficiency. Apply anatomical knowledge in performance of more complicated movement phrases.

2. **Translate knowledge into technique and experimentation with proficiency.**

   Suggested Objectives:
   a. Demonstrate accurate use of rhythm by understanding tempo, time signature, syncopation, and accent.
   b. Recall extended movement phrases or sequences, using technique confidently.
   c. Create and perform extended movement phrases with a wide range of dynamics (punch, flick, float, press, glide, wring, dab, slash).
   d. Apply focus and nuance to movement, dance phrases, and sequences.

3. **Translate dance elements and experimentation into choreography.**

   Suggested Objectives:
   a. Perform projection of movement in the studio with intelligent usage of space, time, and energy.
   b. Demonstrate with confidence and focused energy the ability to project movement from the stage (or other performance spaces) to an audience.

c. Improvise and originate more captivating and innovative movement choices.

Strand: CREATIVE PROCESS.

COMPETENCIES:

1. Demonstrate a movement problem solving experience.

Suggested Objectives:
a. Understand form, theme and variation, motif and development.
b. Understand basic choreographic devices, inversion, retrograde, augmentation, diminution, transposition, repetition, accumulation, staging, tempo, inversion, and retrograde.
c. Choreograph an ensemble work for the stage.
d. Originate movement from a group improvisation and the use of that movement in choreography.

2. Distinguish the similarities and differences in choreographic and movement choices.

Suggested Objectives:
a. Understand the difference between literal and abstract and how to create non-literal dance.
b. Create a short dance piece with costumes and at least two different types of sound (i.e., voice [spoken words or noises], recorded music, percussion instruments, handmade instruments, etc.).

3. Appraise novelty and validity.

Suggested Objectives:
a. Watch a dance piece and discuss immediate peer reaction. Compare that discussion with the choreographer's intent.
b. Identify other dances that have a similar look and effect.
c. Discuss and write how one's personal experience influences interpretation of a dance and the making of a dance.

4. Create dances.

Suggested Objectives:
a. Create a dance based on a social, literary, religious, or historical theme.
b. Learn and perform a repertory work by a dance teacher or guest artist.

Strand: CULTURAL/HISTORICAL PRINCIPLES OF DANCE.

COMPETENCIES:

1. Demonstrate in-depth, broad knowledge of dance history.

Suggested Objectives:
a. Explore how dance functions as a part of everyday life and also as a specialized field (career/discipline).
b. Align dance with general history, historical figures, and social and political events.

2. Understand and demonstrate two different theatrical forms of dance (modern, jazz, ballet, tap) and understand how the forms developed.

Strand: CRITICAL ANALYSIS.

COMPETENCIES:

1. Demonstrate anatomical and kinesthetic knowledge.

Suggested Objectives:
a. Demonstrate a specific understanding of anatomy (muscles and bones only).
b. Demonstrate knowledge of basic kinesiology and how muscles and bones work to create movement.
c. Maintain consciousness of the body as an instrument in time, space, and energy.
d. Demonstrate knowledge of life choices on wellness and a healthy body (i.e., smoking, diet/nutrition, exercise, sleep, drug abuse).
e. Demonstrate self-evaluation skills of technical progress and artistic integrity.
f. Understand the healthy body in relation to one's body image.

2. Write critical and constructive evaluations of one's own work and work of others.

Suggested Objectives:
a. Keep a journal during choreographic process.

b. Compose a plan of improvement on specific techniques and skills.

3. Demonstrate dance literacy.

Suggested Objectives:
a. Demonstrate knowledge of different styles of two different contemporary theatrical dance forms (i.e., Balenchine versus Ashton, Graham versus Limon, Luigi versus Giordano).
b. Investigate the major figures of American dance and their choreographic styles.
c. Demonstrate fluency in communicating concepts using dance terminology.

Strand: AESTHETIC DEVELOPMENT.

COMPETENCIES:

1. Establish own aesthetic criteria and questions, and then apply to critiquing one's own work and work of others.

2. Co-create an interdisciplinary project with dance and two other subjects.

3. Emulate and research another artist or dance artist.

4. Become a continual patron of the arts.

5. Make connection between living and learning through dance.

Suggested Assessment Methods:

Portfolio - transcript of an interview with a local artist - diary of encounter with the artist - photographs of the artist and student - samples of the artist's work - documentation of collaborative work; video recording

Create - a collaborative work with the artist

Perform - perform collaborative work for parents at special performance

Respond - written summation of the experience - peer exchange

Suggested Teaching Strategies:

Require students to attend at least four arts events throughout the school year (i.e., dance concert, museum, gallery, music concert, play, poetry or literature reading, etc.); bring in guest artists as often as possible.

In journal, reserve a section for "Living and Learning Through Dance." Encourage students to record those occasions when they relate other disciplines to dance or recall moments in life that remind them of something they experienced in the dance studio.

CLASSICAL BALLET
GRADES 4-12 COURSE DESCRIPTION

In the beginning of classical ballet training, the exercises at the barre are executed facing the barre. They are first executed *à la seconde* and then *devant*. When these are relatively secure and understood, exercises will be introduced *derrière*.

Only when placement and posture are secure for the level of training, students begin to execute barre exercises with one hand on the barre. Periodic returns to facing the barre are necessary to re-emphasize proper placement and to introduce new pas.

First and second positions of the legs are used in the beginning weeks. Third is introduced next and fifth on an individual basis. Fourth position is the last one to be introduced.

Classroom protocol is strictly observed from the very beginning of training, as is the discipline of preparing the hair and being prepared with all of the proper attire. This includes proper entrance and exit of class and proper stance at the barre and in the centre. In addition, each student is expected to show respect to the teacher, accompanist, and fellow students. No deviation will be tolerated.

This curriculum is designed by correlating the objectives to the acquisition of proper classical technique and a knowledge of the vocabulary of classical dance. Four levels of instruction are delineated. However, these do not necessarily denote grade level. Several years may be required to complete one level.

Level I
The main emphasis of the beginning year of training is on the correct alignment and body mechanics, placement of the torso, legs, arms, and head. This is to be accomplished by using simple classical training exercises and developing coordination skills. In addition, the student's musical ear needs to be developed. Basic skills and concepts are mastered. Training proceeds slowly and carefully to ensure a strong foundation for future work.

Level II
Level II continues to focus on placement as new vocabulary is introduced. The aims of the second year focus on development of strength in feet and legs, and the emphasis is on acquiring the qualities of aplomb and ballon. There is an increased use of demi-pointe to develop this needed strength, and proper alignment and distribution of weight is carefully monitored. In addition, there is an increase in tempo of the music and change in rhythmical structures to aid in the development of musicality.

Level III
This level focuses on mastering the already known vocabulary of classical dance and adding more advanced movements and enchainements. This further develops the dancer's strength and stability, as well as fostering artistry. Pointe-work may be introduced at this time.

Level IV
Level IV and beyond builds on previous work by continuing perfection of placement in turn-out with proper alignment still being carefully guided. Artistry is developed through increased strength and technical proficiency.

(Strands, competencies, and objectives are ongoing and interrelated and may be taught concurrently in many cases.)

STRANDS: Basic Concepts: Level I, Basic Concepts: Level II, Basic Concepts: Level III, Basic Concepts: Level IV, Choreography, Performance

Strand: BASIC CONCEPTS: LEVEL I.

COMPETENCIES:

1. Demonstrate understanding and correct application of basic ballet concepts at an introductory level.

Suggested Objectives:
a. Demonstrate proper use of the foot *à terre.*
b. Demonstrate understanding of proper placement of the foot.
c. Demonstrate the beginning development of the ability to stretch the leg *en l'air.*
d. Demonstrate beginning development of strength and flexibility of the instep.
e. Demonstrate proper use of the feet in jumps.
f. Demonstrate correct use of arms (second and third positions).
g. Demonstrate the ability to move leg in any direction, maintaining turn-out and not disturbing the squareness of the hips and shoulders.
h. Demonstrate developing strength of the leg and mobility of the knee.
i. Demonstrate developing strength and lightness of the leg.
j. Demonstrate ability to have control of placing the heels quietly and securely in jumps.
k. Demonstrate ability to maintain turn-out in movement during traveling steps.
l. Demonstrate understanding of classical poses.
m. Demonstrate developing flexibility of muscles and tendons of legs and hips, maintaining proper alignment.

n. Demonstrate ability to maintain tightness of legs and "pull-up" of pelvic muscles while bending.
o. Demonstrate developing lightness and ease of movement in execution of pas on the diagonale.
p. Demonstrate ability to maintain proper alignment of hips, shoulders, knees, ankles, and toes while executing *retiré passé.*
q. Demonstrate developing strength of leg, feet, and torso without disturbing the open and lowered placement of the shoulders and lack of tension in the neck and head.
r. Demonstrate developing ability to move the leg muscles quickly (in a fully stretched position).

Suggested Teaching Strategies:

- Execute *passé par terre* and *demi-rond de jambe.*
- Execute the positions *sur le cou-de-pied devant* and *derrière.*
- Execute *battement tendu jete à la seconde* at 25°.
- Execute *battement tendu pour le pied.*
- Execute *sauté* in first and second positions.
- Stand in first position, raise arms from preparatory, through 1st to 3rd (maintain correct alignment of spine, neck, and head, and do not take the arms too far back). From preparatory, raise the arms to 1st and carry to 2nd, preserving the curve and guarding against taking the arms too far backwards.

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- Execute rond de jambe à terre en dehors and en dedans, stopping in each position (*devant, à la seconde, derrière*, and first)
- Execute *battement frappé.*
- Execute *grand battement jeté.*
- Execute *echappé sauté* and *changement de pieds.*
- Execute *pas glissade.*
- Execute *1st arabesque* and *croisé devant.*
- Execute *grand plié.*
- Execute *cambré side.*
- Execute beginning *pas chassé.*
- Execute *retiré passé.*
- Execute *relevé on demi-point.*
- Execute *battement tendu jeté piqué (or pointe).*

Strand: BASIC CONCEPTS: LEVEL II.

COMPETENCIES:

1. Demonstrate understanding and correct application of basic ballet concepts with proficient skill.

Suggested Objectives:
a. Demonstrate developing strength, tension, and secure turn-out of the legs.
b. Demonstrate strength, resilience, and control of legs, while imparting a soft, flowing quality of movement.
c. Demonstrate ability to balance.
d. Demonstrate understanding of *épaulement* poses.
e. Demonstrate correct use of arms in coordination with head.
f. Demonstrate correct use of feet in jumps and strength in torso.
g. Demonstrate ability to keep hips and shoulders square during movements requiring *fondu.*
h. Demonstrate readiness of torso for beginning work with turns.
i. Demonstrate proper placement of the feet during exercises developing the mobility and speed of the knee.
j. Demonstrate the developing strength and stretch of the legs in jumps.
k. Demonstrate the ability to control the transference of weight from one leg to the other.
l. Demonstrate a feeling for dance and movement coordination.
m. Demonstrate developing strength of the legs, feet, and torso without disturbing the open and lowered placement of the shoulders.
n. Demonstrate turn-out with proper alignment and resiliency of legs.
o. Demonstrate developing flexibility of the muscles and tendons of the legs and hips.
p. Demonstrate ease of movement in the coordination of the body.
q. Demonstrate understanding of classical poses.
r. Demonstrate ability to attain optimum stretch of the legs in allegro.
s. Demonstrate ability to maintain tightness of legs and "pulling up" of pelvis while bending.
t. Demonstrate strength of legs and mobility of knee with control in quick, sharp movements.
u. Demonstrate ability to isolate parts of the working leg with control.
v. Demonstrate developing quality of elevation in jumps.
w. Demonstrate ability to maintain turn-out and proper placement during traveling steps.
x. Demonstrate gracefulness in carriage with proper use of feet (with a light quality).
y. Demonstrate understanding of the use of épaulement during barre work, without disturbing correct placement of head, legs, arms, and torso.
z. Demonstrate control and stamina in slow, graceful movements.
aa. Demonstrate ability to maintain proper technique in 5th position in petit allegro.
bb. Demonstrate understanding of feet and body directions.
cc. Demonstrate ability to change directions quickly and smoothly.
dd. Demonstrate ability to turn, maintaining stability on three-quarter pointe.

Suggested Teaching Strategies:

- Execute combination from 5th position of *battement tendus* and *battement tendu jetés.*
- Execute *battement fondu.*
- Execute *relevé on demi-pointe* and sustain.
- Execute *épaulement croisé devant* and *derrière.*
- Execute 2nd port de bras.
- Execute *pas échappé sauté* and *changements de pieds.*
- Execute *temps relevé par terre en dehors* and *en dedans.*
- Execute *demi-detourné.*

- Execute *petit battements sur le cou-de-pied.*
- Execute *soubresaut.*
- Execute *temps lié basic.*
- Execute *pas de basque.*
- Execute the position *sur le cou-de-pied* on demi-point and balance.
- Execute *battement soutenu.*
- Execute grand plié in the centre.
- Execute *pas balancé.*
- Execute 1st, 2nd, and 3rd *arabesques.*
- Execute *pas assemble* and *pas jeté.*
- Execute *cambré* side and back.
- Execute *battement double frappé.*
- Execute *rond de jambe en l'air en dehors and en dedans.*
- Execute *sissonne simple.*
- Execute *pas de chat.*
- Execute tombé, pas de boureé.
- Execute *effacé devant* and *derrière* at barre in conjunction with given combination.
- Execute *battement développé* and *relevé lent in centre.*
- Execute *pas glissade* in combination with *pas assemblé.*
- Execute *sissonne fermé de côté* and *en avant.*
- Execute given *petit allegro* combination using known vocabulary.
- Execute *chaînés.*

Strand: BASIC CONCEPTS: LEVEL III.

COMPETENCIES:

1. Demonstrate an advanced level of proficiency in the application of the basic concepts of classical ballet.

Suggested Objectives:
a. Demonstrate the developing strength and turn-out of the legs from the hip joint.
b. Demonstrate developing strength of the legs, feet, and torso without disturbing the open and lowered placement of the shoulders.
c. Demonstrate ability to fully stretch legs and feet en l'air without disturbing placement in the upper body.
d. Demonstrate developing quality of extension with a light, upward feeling.
e. Demonstrate understanding of *épaulement* and a developing sense of line.
f. Demonstrate ability to maintain proper technique and lack of tension in shoulders, arms, neck, and head in *petit allegro.*
g. Demonstrate strength and flexibility of the instep.
h. Demonstrate strength, resilience, and control of legs, and beautiful use and control of upper body, creating a soft, flowing quality of movement.
i. Demonstrate strength in the ability to maintain turn-out and the resilience and mobility of the hip joint.
j. Demonstrate ability to maintain correct alignment while executing movements *en tournant.*
k. Demonstrate ability to balance in good form.
l. Demonstrate understanding of classical poses and their corresponding correct sense of line.
m. Demonstrate understanding of the use of *épaulement* during barre work, without disturbing the correct placement of the head, legs, arms, and torso.
n. Demonstrate looseness in the hip joints without disturbing placement.
o. Demonstrate the proper position of the foot, being careful not to "sickle."
p. Demonstrate the correct use of the arms and ability to maintain tightness of legs and "pull-up" of the pelvis while bending.
q. Demonstrate clarity and strength in the use of the feet and legs in jumps.
r. Demonstrate the ability to maintain optimum stretch of the legs and feet in *allegro.*
s. Demonstrate the ability to control transference of weight from one leg to the other.
t. Demonstrate a feeling for dance and movement coordination in pas on the diagonale.
u. Demonstrate mobility and speed of the knee, without disturbing upper body placement.
v. Demonstrate ability to keep hips and shoulders square during movements requiring the use of *fondu.*
w. Demonstrate understanding of feet and body directions.
x. Demonstrate the developing strength of the entire leg, resulting in energetic and strong footwork and evidence of the quality of elevation.
y. Demonstrate the ability of the muscles to handle contrasts in movement.
z. Demonstrate gracefulness and stability in carriage.
aa. Demonstrate control and stamina in slow, graceful movement.
bb. Demonstrate the developing quality of elevation in jumps, maintaining a strong back.

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cc. Demonstrate the ability to turn.
dd. Demonstrate a feeling for dance and movement coordination.

Suggested Teaching Strategies:

- Execute *plié relevé* at 45° with *demi-rond de jambe.*
- Execute *retiré passé on demi-point* and/or attitude and balance.
- Execute *battement développé en croix.*
- Execute *grand battement jeté* in the big poses.
- Execute *épaulement effacé* devant and derrière.
- Execute given *petit allegro* combination utilizing known *pas.*
- Execute *flic-flac.*
- Execute *battement double fondu* using *demi-pointe.*
- Execute *grand rond de jambe en dehors and en dedans.*
- Execute *battement tendu and/or battement tendu jeté en tournant en dehors and en dedans* (_ turns).
- Execute *battement développé* in all directions with *relevé* onto demi-pointe in the centre.
- Execute 1st, 2nd, and 3rd *arabesques en l'aire and the poses écarté devant and derrière.* Also 4th *arabesque à terre.*
- Execute the positions of croisé devant and croisé derrière in conjunction with exercises à la barre *(tendus, jetés, frappés, petit battements, grand battements).*
- Execute *grand battement jeté balancé.*
- Demonstrate *pas de boureé*, using the conditional *cou-de-pied* position of the feet.
- Execute 3rd and 4th *port de bras.*
- Execute *pas échappé battu.*
- Execute *sissonne fermé.*
- Execute in combinations using, for example, *tendu, jeté, fondu, frappé utilizing coupé,* etc.
- Execute a combination across the floor utilizing *pas chassé* and *temps levé in arabesque.*
- Execute *petit battement sur le cou-de-pied on demi-pointe.*
- Execute *battement soutenu* at 90°.
- Execute *sissone en arrière, assemblé en avant and en arrière.*
- Execute *temps levé and ballonné.*
- Execute *battement fondu with battement frappé* in the same combination, using the small poses.
- Execute *tour lent in arabesque.*
- Execute given adage utilizing known poses and linking steps.
- Execute *entrechat-quatre and royale.*
- Execute *pirouettes* from 5th position, *en dehors and en dedans.*
- Execute given *grand allegro.*

Strand: BASIC CONCEPTS: LEVEL IV.

COMPETENCIES:

1. Demonstrate an advanced level of proficiency and artistry in the application of the basic concepts of classical ballet.

Suggested Objectives:
a. Demonstrate developing ability to move the leg muscles quickly in a fully stretched position, maintaining secure placement.
b. Demonstrate understanding of the use of classical poses during barre work.
c. Demonstrate ability to isolate parts of the working leg with control.
d. Demonstrate developing turn-out and strength and stretch of the legs and feet, with evidence of the quality of extension.
e. Demonstrate understanding of classical poses.
f. Demonstrate the mobility and speed of the knee and lower leg, while maintaining a well-placed body, strong but lacking in strain.
g. Demonstrate ability to keep hips and shoulders square when they change direction during given movement.
h. Demonstrate the strength of the legs, feet, and torso, without disturbing the open and lowered placement of the shoulders and the freedom of the head.
i. Demonstrate the ability to maintain optimum stretch of the legs and feet during allegro.
j. Demonstrate correct use of the arms and the ability to maintain tightness of legs and "pull-up" of the pelvis while bending.
k. Demonstrate ability to balance.
l. Demonstrate mobility, liveliness, and sharpness of the feet.

m. Demonstrate ability to turn.
n. Demonstrate ability to change directions quickly and smoothly.
o. Demonstrate the quality of aplomb in adage.
p. Demonstrate the ability to control transference of weight from one leg to the other.
q. Demonstrate the quality of elevation, while maintaining a strong back and arms, shoulders, and head free of tension.

Suggested Teaching Strategies:

- Execute *rond de jambe par terre en tournant en dehors and en dedans.*
- Execute, within a given combination, *écarté devant and derrière.*
- Execute *double rond de jambe en l'air, en dehors, and en dedans.*
- Execute *relevé lent* 90° and above, both flat and on demi-pointe.
- Execute *épaulement attitude croisé and attitude effacé.*
- Execute *petit battement and battement battu.*
- Execute *fouetté.*
- Execute a combination of *pirouettes.*
- Execute *brisé.*
- Execute 5th and 6th *port de bras.*
- Execute *battement tendu with relevé on demi-pointe* in the centre.
- Execute *pas ballotté.*
- Execute *piqué turns en dedans and en dehors.*
- Execute given allegro combination utilizing known pas.
- Execute given adagio, utilizing big poses, adagio turns, etc.
- Execute *tombés and emboité en tournant.*
- Execute given *pas (cabriole, jeté entrelacé, saut de basque,* for example).

Strand: CHOREOGRAPHY.

COMPETENCIES:

1. Demonstrate problem-solving ability and creativity using principles of choreography.

Suggested Objectives:
a. Demonstrate ability to choose music and prepare choreography.
b. Demonstrate ability to lead others with an efficient use of time during rehearsal.
c. Demonstrate ability to costume.
d. Demonstrate the ability to see that the piece is up to performance standard before the actual performance.

Suggested Assessment Strategies:

Evaluation may be based on choice of music and preparation of choreography in time for scheduled rehearsal.

Evaluation may be based on the manner in which the student deals with the dancers as a choreographer and on the manner in which time is used (how much is accomplished during set rehearsal time).

Evaluation may be based on choice of costume in relation to music and choreography and initiative and dependability in seeing that costumes are in good repair and returned clean with any mending done.

Evaluation may be based on the quality of the performance, both choreographically and with regards to attention to detail (lines, focus, etc.).

Strand: PERFORMANCE. COMPETENCIES:

1. Demonstrate confident usage of and artistic application of ballet concepts in all aspects of live performance.

Suggested Objectives:
a. Demonstrate appropriate rehearsal behavior.
b. Demonstrate ability to perform given choreography.
c. Demonstrate understanding of criteria by which to judge a performance.

Suggested Assessment Strategies:

Evaluation may be based on attendance, promptness, required dress, concentration and focus, learning choreography, and professional demeanor.

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Evaluation may be based on technique, musicality, artistry, atttitude, and preparedness.

Written critique of the performance of which the student was a part, both as a whole and on an individual basis may be utilized.

DANCE GLOSSARY

Abstract - to remove movement from a particular or representative context and (by manipulating it with elements of space, time, weight, and force) create a new sequence or dance that retains the essence of the original.

Aesthetic - a guiding principle in matters of beauty and artistic taste; a heightened sensitivity of beauty. Of or relating to the philosophy of art and artistic principals.

Articulation - clear and precise movement clarity (of the arms, legs, torso, head, fingers).

Axial movement - movement in one spot moving around the axis of the body.

Body alignment - correct alignment of the head, spine, and pelvis. The alignment reference points on the body are the top of the ear, middle of the shoulder girdle, the center of the hip, back of the kneecap, and the front of the anklebone.

Choreography - the art of creating and making dances.

Collapse - movement characterized by passive, release of weight into gravity.

Dance literacy - an appreciation and fluency of dance knowledge as it pertains to terminology, world history, culture, and the history of dance.

Dance study - a compositional assignment based on certain choreographic principles. It is to satisfy the parameters of the assignment and lengthy enough to demonstrate understanding and show a beginning, middle, and end.

Direction - a dancer can travel forwards, backwards, sideways, and on a diagonal. A dancer can face towards the audience, or away, and still travel in all of the aforementioned directions.

Dynamics - the expressive content of human movement, sometimes called qualities or efforts. Dynamics also manifests the interrelationships among the elements of time, space, and force/energy.

Echoing - repeating exactly a movement done before or previously. Also known as canon.

Elements - the use of the body moving in space and time with force/energy.

Energy - exertion or power. Ranges from very light to very strong; very free to very bound. One of the elements of dance.

Focus - focus may be the direction the dancer is looking in or where the energy of the movement is directed.

Folding - allowing the limbs and body to envelope each other.

Imitative - to copy or mimic. Impetus - where the movement originates (i.e., the pelvis or arm or even head).

Improvisation - movement that is created spontaneously, ranging from free-form to highly structured environments, but with an element of dance. Provides the dancer with the opportunity to bring together elements quickly, and requires focus and concentration. Improvisation is instant and simultaneous choreography and performance.

Kinesphere - the movement space, or the space surrounding the body in stillness and in motion, which includes all directions and levels both close to the body and as far as the person can reach with limbs or torso.

Kinesthetic - refers to the ability of the body's sensory organs in the muscles, tendons, and joints to respond to stimuli while dancing or viewing a dance.

Levels - the height of the dancer in relation to the floor. There are 3 main levels: high, middle, and low.

Literal - non-abstracted; verbatim.

Locomotion - to travel in space, to walk, run, hop, jump, leap, skip, gallop, slide, or crawl.

Motivation - may be emotional and movement based. It is the why of the dancer's movement.

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Pedestrian - movement as it is performed or executed by the average person.

Percussive - movement which is characterized by sharp stars and stops, staccato jabs of energy.

Personal Space - the "space bubble" or the kinesphere that one occupies; includes all levels, planes, and directions both near and far from the body's center.

Phrase - a brief sequence of related movements that has a sense of rhythmic completion; can be thought of as a movement sentence with a beginning, middle, and end, and a subject, noun, and verb.

Quality - the identifying attributes created by the release, follow-through, and termination of energy which are key to making movement become dance; typical terms denoting qualities include sustained swing, percussive, collapse, and vibratory, and effort combinations such as float, dab, punch, and glide.

Repetition - to perform a single movement at least twice in a row.

Shape - may be circular or square, symmetrical or asymmetrical, high, middle, or low; it is the shape the body makes.

Suspension - movement that occurs in a movement of resistance to gravity, such as the instant in which the dancer hangs in space at the type of a leap or jump.

Sustained - movement that is smooth and unaccented; there is not an apparent start or stop, only continuity or equalized energy flow.

Time - time may be natural time, as in the breath or heartbeat; clock time, as in second, minutes, or hours; or metered time as in 2/4, 3/4, 6/8, or even mixed meter. One of the elements of dance. Time includes beat, tempo, duration, repetition, rhythm, and unmetered time.

Traditional Dance - the term "traditional" is used to denote those dances and dance forms that have arisen out of a tradition of a people, such as the dances of bharata natyam, noh, or the folk dances of indigenous people of Europe or other areas.

Vibratory - movement characterized by rapidly repeated bursts of percussive movements.

DANCE
SUGGESTED RESOURCE LIST

(approximately 20 students per class; 30-36 hours per year)

GRADES K-5:

Art materials - posterboard, paintings, paper, markers, pencils, glue, and scissors

Music - (a) percussion instruments (hand drum, tambourine, etc.); (b) compact disc/cassettes/albums; (c) stereo/compact disc player and cassette player

Performance/Studio Space - gym/wooden, resilient, clean floors

Props - scarves, balls, waternoodles, etc.

References Books - art books and academic books (tales/story books/children's literature)

Video Equipment - camcorder, television, videorecorder/player, videocassettes

GRADES 6-12:

Art materials - posterboard, paintings, paper, markers, pencils, glue, and scissors

Music - (a) percussion instruments (hand drum, tambourine, etc.); (b) compact disc/cassettes/albums; (c) stereo/compact disc player and cassette player, headphones

Performance/Studio Space - gym/wooden, resilient, clean floors; mirrors (portable/non-permanent); chalkboard

Props - scarves, balls, waternoodles, etc.

References Books - art books and academic books (tales/story books/children's literature)

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Office of Academic Education
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Fine Arts
Framework - 1996

MUSIC

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MUSIC (GRADE K)
COURSE DESCRIPTION
One-year course

Students will develop a knowledge of music and an ability to perform music through guided exploration of the basic elements of music (i.e., rhythm, melody, harmony, form, tone color, and expressive qualities).

Suggested Teaching Strategies:

Research indicates that students learn at different rates and in different ways. Instruction should be planned to incorporate strategies which address visual, auditory, tactile, and kinesthetic learning styles.

Suggested Assessment Methods:

Fixed response, open-ended response, rubric, performance checklist, and systematic observation.

STRANDS: Singing, Performing on Instruments, Improvising, Composing, Reading, Listening, Evaluating, Interdisciplinary Relationships, History and Culture

Strand: SINGING.
COMPETENCIES:

1. Sing with confidence alone and with others. K.1.1

Suggested Objectives:

a. Sing and chant ostinato and response songs:
b. Respond to the cues of a conductor.

2. Sing a varied repertoire of songs. K.1.2

Suggested Objectives:

a. Sing from memory a varied repertoire of songs.
b. Sing songs representing genres and styles from diverse cultures.

3. Sing with appropriate vocal technique. K.1.3

Suggested Objectives:

a. Sing independently on pitch and in rhythm.
b. Sing with appropriate diction, dynamics, and phrasing.

Suggested Teaching Strategies:

The teacher chooses an appropriate song for the day. Students sing the song twice - once with good posture and vocal technique, a second time with poor posture and technique - and compare the two.

Strand: PERFORMING ON INSTRUMENTS.
COMPETENCIES:

1. Use instruments to accompany a varied repertoire of songs. K.2.1

Suggested Objectives:

a. Echo short rhythm patterns on classroom instruments.
b. Use appropriate dynamics.
c. Play ostinato while other children sing or play another part.

Suggested Teaching Strategies:

Students will play an ostinato using a steady beat accompanying a song such as "Johnny Plays With One Bell."

2. Perform in instrumental ensembles. K.2.2

Suggested Objectives:

a. Observe proper instrumental tone color.
b. Develop proper dynamic level.
c. Respond to cues of a conductor.

3. Develop the ability to accurately perform rhythms. K.2.3

Suggested Objectives:

a. Develop skill in reproducing steady beat.
b.. Recognize simple rhythm patterns.

Strand: IMPROVISING.
COMPETENCIES:

1. Demonstrate facility in improvising melodies. K.3.1

Suggested Objectives:

a. Perform simple song answers to simple musical questions.
b. Perform simple answers to simple musical questions on melodic intruments.

2. Demonstrate facility in improvising variations on a theme. K.3.2

Suggested Teaching Strategies:

Use two rhythm instruments. Designate one as the "question" instrument and the other as the "answer" instrument. The "question" instrument will play a designated rhythm pattern. The "answer" instrument will reply with a variation of the designated rhythm pattern.

3. Demonstrate facility in improvising accompaniments. K.3.3

Suggested Objectives:

a. Improvise simple rhythmic ostinato on classroom instruments.
b. Improvise simple rhythmic body sounds.

Strand: COMPOSING.
COMPETENCIES:

1. Create original compositions. K.4.1

Suggested Teaching Strategies:

Students select classroom instruments to represent the main ideas and characters in an age-appropriate story. As the teacher reads the story, students play selected instruments when key ideas or characters are mentioned.

2. Arrange existing compositions to create music for a variety of performance media. K.4.2

Strand: READING.
COMPETENCIES:

1. Recognize iconic representation of rhythm patterns. K.5.1

Suggested Objectives:

a. Recognize stem notation for rhythm patterns.
b. Perform rhythm patterns presented by stem notation.

Suggested Teaching Strategies:

Students use body sounds to interpret short rhythm patterns given on flashcards.

2. Use standard symbols to notate music. K.5.2

Suggested Objectives:

a. Recognize symbols and traditional terms referring to dynamics, tempo, and articulation and integrate them into performance.
b. Recognize standard symbols to relate meter, rhythm, pitch, and dynamics in simple patterns.

Strand: LISTENING.
COMPETENCIES:

1. Demonstrate the ability to listen with appropriate attentiveness to a varied repertoire of music. K.6.1

Suggested Objectives:

a. Identify simple forms when listening to music.
b. Respond to listening activities by showing body response.

Suggested Teaching Strategies:

Lead students to use purposeful movement to interpret "The Elephant" from The Carnival of the Animals *by Saint-Saens.*

c. Respond to listening activities by answering questions.

2. Demonstrate the ability to use appropriate terminology to analyze and describe a varied repertoire of music. K.6.2

Suggested Objectives:

a. Recognize the beginnings and endings of a musical selection.
b. Recognize differences in tone color of voices and classroom instruments.
c. Identify some orchestra and band instruments by sight.

Strand: EVALUATING.
COMPETENCIES:

1. Use various means of expression to assess the aesthetic value of a wide repertoire of music. K.7.1

Suggested Objectives:

a. Discuss students' preferences of a musical performance using music terminology.
b. Discuss students' preferences of a composition using music terminology.

2. Use various means of expression to assess the aesthetic value of a musical performance. K.7.2

Suggested Objectives:

a. With teacher's help, create a method for assessing a musical performance.
b. With teacher's help, create a method for assessing a musical composition.

Suggested Teaching Strategies:

The teacher tape records the class singing a favorite song. The recording is then played back as the class listens. Students discuss how the song performance could be improved. The teacher then records the song again as students strive to improve their performance.

Strand: INTERDISCIPLINARY RELATIONSHIPS.
COMPETENCIES:

1. Use other art forms to enrich musical expression. K.8.1

Suggested Objectives:

a. Identify similarities and differences in the meanings of common terms used in various arts.

Suggested Teaching Strategies:

Students search for and identify repeated patterns in classroom walls, floor, or ceiling; in their clothing; or in visual aids displayed in the classroom. Relate the concept of repetition to a musical composition.

b. Relate principles of other disciplines with those in music.

2. Recognize elements of disciplines outside the arts as an integral part of music. K.8.2

Suggested Objectives:

a. Relate music to geography by use of simple folk songs and dances/games
b. Relate music to language arts by use of simple folk songs and dances/games.

Strand: HISTORY AND CULTURE.
COMPETENCIES

1. Demonstrate understanding of music in relation to history. K.9.1

Suggested Objectives:

a. Relate daily experiences that make certain music suitable for each use.
b. Listen to music of various periods in history.

2. Demonstrate understanding of music in relation to various cultures. K.9.2

Suggested Objectives:

a. Listen to music from various cultures.
b. Develop audience behavior appropriate for the context and style of musical performances.

Suggested Teaching Strategies:

Explore the use of ceremonial music in Native American culture. Lead students in a rain dance or harvest celebration using appropriate music. Include costuming if desired.

MUSIC (GRADE 1)
COURSE DESCRIPTION
One-year course

Students will develop a knowledge of music and an ability to perform music through guided exploration of the basic elements of music (i.e., rhythm, melody, harmony, form, tone color, and expressive qualities).

Suggested Teaching Strategies:

Research indicates that students learn at different rates and in different ways. Instruction should be planned to incorporate strategies which address visual, auditory, tactile, and kinesthetic learning styles.

Suggested Assessment Methods:

Fixed response, open-ended response, rubric, performance checklist, and systematic observation.

STRANDS: Singing, Performing on Instruments, Improvising, Composing, Reading, Listening, Evaluating, Interdisciplinary Relationships, History and Culture

Strand: SINGING.
COMPETENCIES:

1. Sing with confidence alone and with others. 1.1.1

Suggested Objectives:

a. Sing in groups on pitch, in rhythm, and with appropriate tone color.
b. Respond to the cues of a conductor.

2. Sing a varied repertoire of songs. 1.1.2

Suggested Objectives:

a. Develop skill in singing a variety of children's songs.
b. Sing songs representing genres and styles from diverse cultures.

3. Sing with appropriate vocal technique. 1.1.3

Suggested Objectives:

a. Develop proper diction.
b. Use appropriate dynamics and phrasing.

Suggested Teaching Strategies:

Students sing a folk song such as "I've Been Working On the Railroad" with particular attention given to tempo, dynamics, and phrasing.

Strand: PERFORMING ON INSTRUMENTS.
COMPETENCIES:

1. Use instruments to accompany a varied repertoire of songs. 1.2.1

Suggested Objectives:

a. Use classroom instruments to accompany simple melodic tunes.

Suggested Teaching Strategies:

Students select classroom instruments appropriate for accompanying a song such as "La Cucaracha." Students use the instruments selected to play on the steady beat as the song is performed.

b. Play rhythmic ostinato.

2. Perform in instrumental ensembles. 1.2.2

Suggested Objectives:

a. Develop skill in playing simple accompaniment patterns while others sing simple melodies.
b. Respond to conductor's cues.
c. Utilize proper dynamic level.

3. Develop the ability to accurately perform rhythms. 1.2.3

Suggested Objectives:

a. Maintain a steady beat.
b. Perform ostinato and simple rhythm patterns on classroom instruments.
c. Echo short rhythmic patterns on classroom instruments.

4. Develop the ability to accurately perform melodies. 1.2.4

Suggested Objectives:

a. Echo melodic patterns.
b. Develop the ability to sing on pitch, in rhythm, and with appropriate tone color and dynamics.

Strand: IMPROVISING.
COMPETENCIES:

1. Demonstrate facility in improvising melodies. 1.3.1

Suggested Objectives:

a. Improvise simple melodic ostinato answers to a given question.

Suggested Teaching Strategies:

The teacher models vocal improvisation on a simple tune such as "Mary Had A Little Lamb." Students then improvise individually in a similar manner.

b. Echo melodic phrases.

2. Demonstrate facility in improvising accompaniments. 1.3.2

Suggested Objectives:

a. Perform simple rhythmic ostinato to accompany simple songs.
b. Perform simple melodic ostinato to accompany simple songs.

Strand: COMPOSING.
COMPETENCIES:

1. Create original compositions. 1.4.1

Suggested Teaching Strategies:

Students will experiment with various classroom instrruments and will make decisions about sequence, tempo, and dynamics to create an original sound composition.

2. Arrange existing compositions to create music for a variety of performance mediums. 1.4.2

Strand: READING.
COMPETENCIES:

1. Recognize iconic representation of rhythm patterns. 1.5.1

Suggested Objectives:

a. Recognize stem notation for rhythm patterns.
b. Identify simple rhythm patterns.

Suggested Teaching Strategies:

Use body sounds to respond to simple rhythm patterns presented on flashcards.

2. Use standard symbols to notate music. 1.5.2

Suggested Objectives:

a. Recognize symbols and traditional terms referring to dynamics, tempo, and articulation and integrate them into performance.
b. Recognize standard symbols to relate meter, rhythm, pitch, and dynamics in simple patterns.

Strand: LISTENING.
COMPETENCIES:

1. Demonstrate the ability to listen with appropriate attentiveness to a varied repertoire of music. 1.6.1

Suggested Objectives:

a. Identify simple forms when listening to music.
b. Respond to listening activities by showing body response.

Suggested Teaching Strategies:

While listening to a selection with easily determined section divisions such as Sousa's "Stars and Stripes Forever," students will indicate section changes with appropriate body movement.

c. Respond to listening activities by answering questions.

2. Demonstrate the ability to use appropriate terminology to analyze and describe a varied repertoire of music. 1.6.2

Suggested Objectives:

a. Identify simple forms when presented aurally.
b. Recognize differences in tone color of voices and classroom instruments.
c. Identify orchestra and band instruments.

Strand: EVALUATING.
COMPETENCIES:

1. Use various means of expression to assess the aesthetic value of a diverse or varied repertoire of music. 1.7.1

Suggested Objectives:

a. Discuss students' preferences of musical performances using music terminology.
b. Discuss students' preferences of a composition using music terminology.

Suggested Teaching Strategies:

After listening to two contrasting instrumental selections such as Saint-Saens' "The Aquarium" from The Carnival of the Animals and Bach's "Toccata and Fugue in D Minor," students will compose and contrast the two and discuss and justify personal preferences.

2. Use various means of expression to assess the aesthetic value of a musical performance. 1.7.2

Suggested Objectives:

a. With teacher's help, create a method for assessing a musical performance.
b. With teacher's help, create a method for assessing a musical composition.

Strand: INTERDISCIPLINARY RELATIONSHIPS.
COMPETENCIES:

1. Use other art forms to enrich musical expression. 1.8.1

Suggested Objectives:

a. Identify similarities and differences in the meanings of common terms used in various arts.
b. Relate principles and subject matter of other disciplines with those in music.

Suggested Teaching Strategies:

Students will use purposeful body movement to interpret a strongly programmatic listening selection such as Saint-Saens' "The Elephants" from The Carnival of the Animals.

2. Recognize elements of disciplines outside the arts as an integral part of music. 1.8.2

Suggested Objectives:

a. Relate music to geography by use of simple songs.
b. Relate music to geography by use of dances and games.

Strand: HISTORY AND CULTURE.
COMPETENCIES:

1. Demonstrate understanding of music in relation to history. 1.9.1

Suggested Objectives:

a. Relate daily experiences that make certain music suitable for each use.
b. Listen to music of various periods in history.

2. Demonstrate understanding of music in relation to various cultures. 1.9.2

Suggested Objectives:

a. Recognize music from various cultures.
b. Develop appropriate audience behavior for the context and style of music played.

Suggested Teaching Strategies:

Use the song "Jolly Old St. Nicholas" to introduce the concept of Santa Claus (i.e., St. Nicholas, Kriss

Kringle) as expressed in different cultures.

MUSIC (GRADE 2)
COURSE DESCRIPTION
One-year course

Students will develop a knowledge of music and an ability to perform music through guided exploration of the basic elements of music (i.e., rhythm, melody, harmony, form, tone color, and expressive qualities).

Suggested Teaching Strategies:

> *Research indicates that students learn at different rates and in different ways. Instruction should be planned to incorporate strategies which address visual, auditory, tactile, and kinesthetic learning styles.*

Suggested Assessment Methods:

> *Fixed response, open-ended response, rubric, performance checklist, and systematic observation.*

STRANDS: Singing, Performing on Instruments, Improvising, Composing, Reading, Listening, Evaluating, Interdisciplinary Relationships, History and Culture

Strand: SINGING.
COMPETENCIES:

1. Sing with confidence alone and with others. 2.1.1

Suggested Objectives:

- a. Respond to the cues of a conductor.
- b. Sing independently on pitch and in rhythm.

2. Sing a varied repertoire of songs. 2.1.2

Suggested Objectives:

- a. Sing from memory a varied repertoire of songs.
- b. Sing and chant ostinato, partner songs, and rounds.

3. Sing with appropriate vocal technique. 2.1.3

Suggested Objectives:

- a. Sing using appropriate pitch, rhythm, and diction.
- b. Sing using appropriate tone color and dynamic level.

Suggested Teaching Strategies:

> *Have students pick a dynamic level flash card from a pile of cards that have been placed face down. They look at the card and sing "Happy Birthday" demonstrating that dynamic level for the class. Let the class guess what level they picked from the card pile.*

Strand: PERFORMING ON INSTRUMENTS.
COMPETENCIES:

1. Use instruments to accompany a varied repertoire of songs. 2.2.1

Suggested Objectives:

- a. Perform a variety of music representing diverse genres and cultures.
- b. Develop skill in playing simple ostinato while class sings.

2. Perform in instrumental ensembles. 2.2.2

Suggested Objectives:

a. Use appropriate tone color.
b. Perform in groups responding to cues of conductor.

3. Develop the ability to accurately perform rhythms. 2.2.3

Suggested Objectives:

a. Maintain a steady beat.
b. Reproduce duple and triple meter.
c. Interpret symbols for simple rhythmic patterns.

4. Develop the ability to accurately perform melodies. 2.2.4

Suggested Objectives:

a. Reproduce steps, skips, leaps, and repeated tones on classroom melody instruments.
b. Interpret melodic contour by echoing short, melodic patterns.

Suggested Teaching Strategies:

Students will echo the instrumental patterns played by the teacher by singing on "La." The musical game/toy "Simon" could also be used for variety.

Strand: IMPROVISING.
COMPETENCIES:

1. Demonstrate facility in improvising melodies. 2.3.1

Suggested Objectives:

a. Improvise "answers" in the same style to given rhythmic phrases.
b. Improvise "answers" to given melodic phrases.

2. Demonstrate facility in improvising variations on a theme. 2.3.2

Suggested Teaching Strategies:

Begin by letting students create verbal variations of a familiar story such as "The Three Little Pigs." Once they are able to do this, let them create a vocal or instrumental variation on the first phrase of "Who's Afraid of the Big Bad Wolf."

3. Demonstrate facility in improvising accompaniments. 2.3.3

Suggested Objectives:

a. Improvise simple rhythmic ostinato accompaniments.
b. Improvise simple melodic ostinato accompaniments.

Strand: COMPOSING.
COMPETENCIES:

1. Create original compositions. 2.4.1

Suggested Objectives:

a. Create short songs and instrumental pieces with same and different sections according to specified guidelines.
b. Arrange existing short songs and instrumental pieces with same and different sections according to specified guidelines.

2. Arrange existing compositions to create music for a variety of performance mediums. 2.4.2

Suggested Objectives:

a. Utilize a variety of sound sources to create music to accompany short dramas and readings.

Suggested Teaching Strategies:

Using classroom instruments, create an original accompaniment for a familiar nursery rhyme such as "Humpty Dumpty." List the main characters and events in the story on the chalkboard. Lead students to assign a different instrument or sound to each character and event. Students then create the selected sounds at the appropriate time as the story is read.

b. Utilize a variety of sound sources to arrange existing music to accompany short dramas and readings.

Strand: READING.
COMPETENCIES:

1. Recognize iconic representation of rhythm patterns. 2.5.1

Suggested Objectives:

a. Identify specific rhythm patterns in a selected song.
b. Use standard symbols to notate meter, rhythm, pitch, and dynamics in simple patterns.

2. Use standard symbols to notate music. 2.5.2

Suggested Objectives:

a. Recognize symbols for whole, half, dotted half, quarter, and eighth notes in meter signatures of 2, 3, and 4.
b. Recognize symbols for whole, half, dotted half, quarter, and eighth rests in meter signatures of 2, 3, and 4.

Suggested Teaching Strategies:

Utilize flashcards to teach the names of notes.

c. Recognize symbols for simple pitch notation in the treble clef.
d. Recognize symbols and traditional terms which refer to dynamics, tempo, and articulation when performing a musical selection.
e. Recognize symbols which represent same and different sections in music.
f. Recognize directional signs.

Strand: LISTENING.
COMPETENCIES:

1. Demonstrate the ability to listen with appropriate attentiveness to a varied repertoire of music. 2.6.1

Suggested Objectives:

a. Identify simple forms by aurally recognizing listening clues which represent same and different sections in music.
b. Identify orchestra and band instruments by sight and sound and classify according to families.
c. Identify simple classroom percussion instruments.
d. Identify male or female voices and children or adult voices.
e. Respond to listening selections with purposeful movement.

2. Demonstrate the ability to use appropriate terminology to analyze and describe a varied repertoire of music. 2.6.2

Suggested Objectives:

a. Aurally recognize musical phrases and melody contour.
b. Discuss dynamics and tempo in music.
c. Identify duple and triple meter.
d. Recognize the difference between steady beat and melodic rhythm.

Suggested Teaching Strategies:

Teach a simple song such as "Johnny Works With One Hammer." Have students play the steady beat on classroom instruments as they sing the song. Then, have them play the melodic rhythm (i.e., the rhythm of the *words) while they sing the song once again.*

e. Recognize steps, skips, leaps, and repeated tones in melodies.

Strand: EVALUATING.
COMPETENCIES:

1. Use various means of expression to assess the aesthetic value of a wide repertoire of music. 2.7.1

Suggested Objectives:

a. Discuss students' preferences of musical performances using music terminology.
b. Discuss students' preferences of a composition using music terminology.

Suggested Teaching Strategies:

Throughout the school year, students keep a list of songs which they sing in class or in performances. Toward the end of the year, students select their favorite song and explain in musical terms why they chose a particular song such as "I liked the rhythm" or "The ostinato was fun."

2. Use various means of expression to assess the aesthetic value of a musical performance. 2.7.2

Suggested Objectives:

a. Create a method for assessing a musical performance.
b. Create a method for assessing a musical composition.

Strand: INTERDISCIPLINARY RELATIONSHIPS.
COMPETENCIES:

1. Use other art forms to enrich musical expression. 2.8.1

Suggested Objectives:

a. Compare ways in which elements of music are found in dance.
b. Compare ways in which elements of music are found in the visual arts.

Suggested Teaching Strategies:

Have students identify repeated pattterns in the environment, in their classroom, or in their clothing. The teacher should define "repetition." Selected art reproductions should be examined for illustrations of repetition. Selected songs such as "Mama Paquita" should be studied to identify repeated patterns. A correlation can then be made between the visual arts and music.

2. Recognize elements of disciplines outside the arts as an integral part of music. 2.8.2

Suggested Objectives:

a. Correlate instrumental sounds to the science of sound.
b. Correlate music into language arts activities.

Strand: HISTORY AND CULTURE.
COMPETENCIES:

1. Demonstrate understanding of music in relation to human history. 2.9.1

Suggested Objectives:

a. Identify listening selections which represent contrasting time periods.

b. Identify various uses of music in students' daily experiences and discuss characteristics that make certain music suitable for use.

2. Demonstrate understanding of music in relation to various cultures. 2.9.2

Suggested Objectives:

a. Identify music of various cultures.

Suggested Teaching Strategies:

Select a musical selection representing a different culture such as the Chinese folk song "When the Moon Is Like a Boat." Show students a painting representing the Chinese art. Play as many short examples of Chinese music as available. Explain the prominence of the moon in the Chinese culture. Teach the students the song. At a later lesson, students may draw or paint their interpretations of the song.

b. Develop skills in using appropriate audience behavior for various musical presentations.

MUSIC (GRADE 3)
COURSE DESCRIPTION
One-year course

Students will develop a knowledge of music and an ability to perform music through guided exploration of the basic elements of music (i.e., rhythm, melody, harmony, form, tone color, and expressive qualities).

Suggested Teaching Strategies:

Research indicates that students learn at different rates and in different ways. Instruction should be planned to incorporate strategies which address visual, auditory, tactile, and kinesthetic learning styles.

Suggested Assessment Methods:

Fixed response, open-ended response, rubric, performance checklist, and systematic observation.

STRANDS: Singing, Performing on Instruments, Improvising, Composing, Reading, Listening, Evaluating, Interdisciplinary Relationships, History and Culture

Strand: SINGING.
COMPETENCIES:

1. Sing with confidence alone and with others. 3.1.1

Suggested Objectives:

a. Identify rounds both aurally and visually.
b. Sing round with confidence.
c. Sing melodic ostinato.

Suggested Teaching Strategies:

Students may sing a round such as "Brother John" (Frere Jacques) in English and French. Sing in two- or three-part round with a melodic ostinato pattern (e.g., "ding dong, ding dong" or "Brother John, Brother John").

2. Sing a varied repertoire of songs. 3.1.2

Suggested Objectives:

a. Perform from memory songs representative of American heritage.
b. Perform songs representative of other cultures.

3. Sing with appropriate vocal technique. 3.1.3

Suggested Objectives:

a. Sing scales and arpeggios set in the treble clef in major keys using a system (i.e. syllables, numbers, letters).

b. Sing using appropriate pitch, rhythm, tone color, diction, and dynamic level.

Strand: PERFORMING ON INSTRUMENTS.
COMPETENCIES:

1. Use instruments to accompany a varied repertoire of songs. 3.2.1

Suggested Objectives:

a. Identify and perform rhythm patterns from familiar songs.
b. Produce harmony by playing pitched instruments (i.e., tone bells, piano, autoharp, electronic instruments).

2. Perform in instrumental ensembles. 3.2.2

3. Develop the ability to accurately perform rhythms. 3.2.3

Suggested Objectives:

a. Perform rhythms with correct interpretation of strong and weak beat.
b. Perform rhythm patterns comprised of whole, half, quarter, and eighth notes and their corresponding rests with a steady beat.

4. Develop the ability to accurately perform melodies. 3.2.4

Suggested Objectives:

a. Play melodic ostinato.
b. Define harmony as two or more pitches being sounded at the same time.

Suggested Teaching Strategies:

Have students perform open fifth intervals on a tuned instrument accompanying a vocal selection.

c. Differentiate both aurally and visually between harmony and melody.

Strand: IMPROVISING.
COMPETENCIES:

1. Demonstrate facility in improvising melodies. 3.3.1

Suggested Objectives:

a. Sing improvised "answers" in the same style to given melodic phrases.
b. Play improvised "answers" in the same style to given melodic phrases.

2. Demonstrate facility in improvising variations on a theme. 3.3.2

Suggested Objectives:

a. Sing improvised embellishments to familiar melodies.
b. Play improvised embellishments to familiar melodies.

3. Demonstrate facility in improvising accompaniments. 3.3.3

Suggested Objectives:

a. Improvise harmonic accompaniment to familiar songs using pitched instruments (i.e. tone bells, piano, autoharp, electronic instruments).
b. Improvise "answers" in the same style to given rhythmic phrases.
c. Improvise simple rhythmic ostinato accompaniments.

Suggested Teaching Strategies:

Have students listen to a particular vocal selection identifying dominant rhythm instruments and steady beat patterns heard. Students may then select instruments and improvise a rhythmic ostinato accompaniment.

Strand: COMPOSING.

COMPETENCIES:

1. Create original compositions. 3.4.1

Suggested Objectives:

a. Sing improvised melodies with song texts based on or drawn from age-appropriate printed media, familiar stories, or current events.

Suggested Teaching Strategies:

Read an age-appropriate story such as "Jack and the Beanstalk." Use classroom instruments to create an accompaniment to be played as the story is read. Select key statements made by the main story characters. Select students to improvise a song based on those statements as they occur in the story.

b. Create introductions for familiar songs.
c. Develop codas for familiar songs.

2. Arrange existing compositions to create music for a variety of performance mediums. 3.4.2

Suggested Objectives:

a. Use a variety of sound sources to create accompaniments for dramas.
b. Use a variety of sound sources to create accompaniments for songs.

Strand: READING.
COMPETENCIES:

1. Recognize iconic representation of music. 3.5.1

Suggested Objectives:

a. Distinguish between line notes and space notes in the treble clef.
b. Identify repeated melodic patterns in a printed song score.
c. Identify melodic patterns which proceed by steps and/or skips in a printed song score.
d. Identify 2/4, 3/4, and 4/4 as meter signatures.
e. Explain the meaning of the top number in meter signatures.

2. Use standard symbols to notate music. 3.5.2

Suggested Objectives:

a. Notate ascending and descending melodic patterns on a staff.
b. Use bar lines to divide a music staff into measures.

Suggested Teaching Strategies:

Review the function of bar lines. Then, utilizing familiar songs in the music textbook, have students count the number of measures in songs.

c. Use double bar lines to indicate the end of a musical composition.
d. Recognize and interpret signs which indicate repetition, i.e. icons, repeat signs, first and second endings.

Strand: LISTENING.
COMPETENCIES:

1. Demonstrate the ability to listen with appropriate attentiveness to a varied repertoire of music. 3.6.1

Suggested Objectives:

a. Demonstrate awareness of introductions in listening selections.
b. Demonstrate awareness of codas in listening selections.

Suggested Teaching Strategies:

Select a short melody portion at the beginning or end of a song such as "The Marvelous Toy" to use as an introduction or coda. Perform the song using the selected portion as an introduction or coda.

c. Differentiate between major and minor keys in listening selections.

2. Demonstrate the ability to use appropriate terminology to analyze and describe a varied repertoire of music. 3.6.2

3. Demonstrate the ability to use appropriate terminology to analyze and describe vocal tone quality. 3.6.3

Suggested Objectives:

a. Identify distinctive qualities of the human voice.
b. Distinguish between speaking voice and singing voice.
c. Distinguish between children's voices and adults' voices.
d. Distinguish between adult male and adult female voices.

Strand: EVALUATING.
COMPETENCIES:

1. Use various means of expression to assess the aesthetic value of a wide repertoire of music. 3.7.1

Suggested Objectives:

a. Identify AB form when presented aurally and visually.
b. Identify ABA form when presented aurally and visually.
c. Exhibit an understanding of tempo variations.
d. Define the expression markings - p, pp, f, and ff.
e. Explain how dynamics markings relate to the mood of a music composition.

Suggested Teaching Strategies:

Before students listen to "Berceuse" from Firebird Suite by Stravinsky, read Legend of the Firebird. Explain that berceuse is a French word meaning lullaby. Play the recording. Have students reply by telling what they heard in the music that suggests mood such as tempo, dynamics, and tone quality.

2. Use various means of expression to assess the aesthetic value of a musical performance. 3.7.2

Suggested Objectives:

a. Differetiate between AB and ABA form.
b. Judge the appropriateness of various instruments for particular songs and moods.

Strand: INTERDISCIPLINARY RELATIONSHIPS.
COMPETENCIES:

1. Use other art forms to enrich musical expression. 3.8.1

Suggested Objectives:

a. Develop an original dramatic presentation based on a music selection.
b. Write about a music-related topic.
c. Create a visual image which represents a music selection.

Suggested Teaching Strategies:

The teacher will play selections from the Carnival of Animals for the students. After discussing the music, students will then draw pictures of their impressions of an animal/animals as described by the music.

2. Recognize elements of disciplines outside the arts as an integral part of music. 3.8.2

Suggested Objectives:

a. Identify terms common to the arts and subjects such as arithmetic, science, and language arts.
b. Identify differences and similarities in meanings of terms common to the arts and other academic subjects.

Strand: HISTORY AND CULTURE.
COMPETENCIES:

1. Demonstrate understanding of music in relation to history. 3.9.1

Suggested Objectives:

a. Relate prominent European composers to periods of history.
b. Relate prominent performers to the development of jazz.

Suggested Teaching Strategies:

The teacher will ask students to think of popular dances they have seen on television. They will listen to Juba Dance by Nathaniel Datt or Maple Leaf Ray by Scott Joplin. Discuss the characteristics of jazz and listen again to the selections.

2. Demonstrate understanding of music in relation to various cultures. 3.9.2

Suggested Objectives:

a. Relate prominent characteristics of music representative of selected cultures.
b. Differentiate between music selections representative of selected cultures.

MUSIC (GRADE 4)
COURSE DESCRIPTION
One-year course

Students will develop a knowledge of music and an ability to perform music through guided exploration of the basic elements of music (i.e., rhythm, melody, harmony, form, tone color, and expressive qualities).

Suggested Teaching Strategies:

Research indicates that students learn at different rates and in different ways. Instruction should be planned to incorporate strategies which address visual, auditory, tactile, and kinesthetic learning styles.

Suggested Assessment Methods:

Fixed response, open-ended response, rubric, performance checklist, and systematic observation.

STRANDS: Singing, Performing on Instruments, Improvising, Composing, Reading, Listening, Evaluating, Interdisciplinary Relationships, History and Culture

Strand: SINGING.
COMPETENCIES:

1. Sing with confidence alone and with others. 4.1.1

Suggested Objectives:

a. Demonstrate skill in singing short melodic patterns.
b. Produce harmony with others using rounds, partner songs, and melodic ostinato.

2. Sing a varied repertoire of songs. 4.1.2

Suggested Objectives:

a. Sing more difficult rounds and partner songs.
b. Develop skill in singing selected songs of American, regional, or ethnic origin.

Suggested Teaching Strategies:

Students sing an African-American spiritual adding a partner song of the same ethnic background (e.g., "Swing Low, Sweet Chariot," "All Night, All Day").

c. Develop skills in singing selected songs of foreign origin.

3. Sing with appropriate vocal technique. 4.1.3

Suggested Objectives:

a. Sing with acceptable posture, both sitting and standing.
b. Sing with appropriate response to blend, dynamics, and conductor's cues.
c. Interpret selected symbols for dynamics, tempo, articulation, and repetition.

Strand: PERFORMING ON INSTRUMENTS.
COMPETENCIES:

1. Use instruments to accompany a varied repertoire of songs. 4.2.1

Suggested Objectives:

a. Perform rhythmic ostinato.

Suggested Teaching Strategies:

Students select classroom percussion instruments to accompany a Latin American selection. Perform a rhythmic ostinato.

b. Perform easy harmonic accompaniments on classroom instruments.

2. Perform in instrumental ensembles. 4.2.2

Suggested Objectives:

a. Perform on various melodic and rhythmic instruments varying instrument combinations to create more interesting tone colors.
b. Select instruments most appropriate for a particular song or mood.

3. Develop the ability to accurately perform rhythms. 4.2.3

Suggested Objectives:

a. Perform rhythms with correct interpretation of strong and weak beats.
b. Perform, while singing, melodic rhythms containing whole, dotted half, half, dotted quarter, quarter, and eighth notes and their corresponding rests.
c. Perform syncopated rhythms.
d. Conduct familiar songs in duple and triple meter.

4. Develop the ability to accurately perform melodies. 4.2.4

Suggested Objectives:

a. Perform short melodic ostinato.
b. Perform simple melodies.

Strand: IMPROVISING.
COMPETENCIES:

1. Demonstrate facility in improvising melodies. 4.3.1

2. Demonstrate facility in improvising variations on a theme. 4.3.2

Suggested Teaching Strategies:

On a melodic instrument, students will improvise on a melodic theme given by the teacher. Use pentatonic scale only.

3. Demonstrate facility in improvising accompaniments. 4.3.3

Strand: COMPOSING.
COMPETENCIES:

1. Create original compositions. 4.4.1

Suggested Objectives:

a. Create AB, ABA, and ABACA forms using manipulatives.

Suggested Teaching Strategies:

Use variations on common objects such as aluminum soft drink cans to create a visual representation of AB, ABA, and ABACA forms. For instance, let a Coke Classic can represent A, a Diet Coke can represent B, and a Cherry Coke can represent C. Arrange them according to the form being explored.

b. Demonstrate skill in constructing triads.
c. Develop introductions and codas for familiar songs using classroom instruments.

2. Arrange existing compositions to create music for a variety of performance mediums. 4.2.2

Suggested Objectives:

a. Using familiar songs, create song sequences consistent with AB, ABA, and ABACA forms.
b. Using familiar songs, create an example of theme and variations.

Strand: READING.
COMPETENCIES:

1. Recognize iconic representation of music. 4.3.1

Suggested Objectives:

a. Identify meter signatures in familiar songs.
b. Find repeated rhythm patterns in songs from printed sources.

Suggested Teaching Strategies:

From a familiar song such as "Deck the Halls," select a prominent rhythm pattern. Ask students to examine the printed song score and count the number of times the selected rhythm pattern occurs.

c. Identify note movement by steps, skips, leaps, and repeated tones.
d. Identify repeat signs and first and second ending.
e. Identify bar lines, double bar lines, and measures.
f. Count the measures in familiar songs.

2. Use standard symbols to notate music. 4.3.2

Suggested Objectives:

a. Correctly label treble clef lines and spaces.
b. Correctly label ledger lines from A below to C above the treble clef.
c. Divide a staff into a specified number of measures.
d. Demonstrate skill in writing simple rhythmic and melodic patterns.

Strand: LISTENING.
COMPETENCIES:

1. Demonstrate the ability to listen with appropriate attentiveness to a varied repertoire of music. 4.4.1

Suggested Objectives:

a. Identify repeated parts in short listening selections.
b. Recognize contrasting parts in short listening selections.
c. Differentiate between bands, choirs, and orchestras.
d. Demonstrate understanding of expressive qualities in selected listening examples.

2. Demonstrate the ability to use appropriate terminology to analyze and describe a varied repertoire of music. 4.4.2

Suggested Objectives:

a. Identify the bridge passages in familiar songs.
b. Use appropriate terminology to describe differences in the sound of selected music groups (i.e., bands, choirs, orchestras).

Suggested Teaching Strategies:

As students listen attentively, play recordings of selections for band, such as Sousa's "Stars and Stripes Forever;" for choir, such as Handel's "Hallelujah Chorus;" and for orchestra, such as Copeland's "Appalachian Spring." Lead students in a discussion comparing and contrasting the selections.

c. Use appropriate terminology to relate expressive qualities employed in listening selections.

Strand: EVALUATING.
COMPETENCIES:

1. Use various means of expression to assess the aesthetic value of a wide repertoire of music. 4.5.1

Suggested Objectives:

a. Write a paragraph about a listening selection.

Suggested Teaching Strategies:

Students will develop the concept of a rodeo before reading the story of "Billy the Kid." The teacher will play "Street in a Frontier Town" or another chosen selection. Students will identify traditional cowboy melodies which they might recognize as they listen.

After a thorough discussion, the students will write a paragraph about the listening selection in which they relate personal preferences regarding mood, tempo, dynamics, etc.

b. Interpret a listening selection through movement.
c. Create a visual representation of a listening selection.

2. Use various means of expression to assess the aesthetic value of a musical performance. 4.5.2

Suggested Objectives:

a. Devise criteria for evaluating performances and compositions.
b. Using appropriate terminology, relate personal preferences regarding specific music styles and selections.

Strand: INTERDISCIPLINARY RELATIONSHIPS.
COMPETENCIES:

1. Use other art forms to enrich musical expression. 4.6.1

Suggested Objectives:

a. Utilize body movement to respond to a musical selection.
b. Create a visual image in response to a musical selection.
c. Develop a dramatic interpretation of a musical selection.

Suggested Teaching Strategies:

The teacher selects a ballad such as "Don Gato." The students read and discuss the story. After learning the song, the class is divided into groups of four or five. Each group will create a dramatic interpretation of the song.

d. Write a story based on the moods and stories from folklore given expression in selected examples of program music.
e. Identify terms common to music, the visual arts, drama, and dance.
f. Identify differences and similarities in meanings of terms found common to various art forms.

2. Recognize elements of disciplines outside the arts as an integral part of music. 4.6.2

Suggested Objectives:

a. Relate arithmetic principles to meter, note values, and music form.
b. Relate developments in science to developments in orchestral instruments.

Strand: HISTORY AND CULTURE.
COMPETENCIES:

1. Demonstrate understanding of music in relation to history. 4.7.1

Suggested Objectives:

a. Relate prominent characteristics of music representative of selected historical periods.
b. Develop a time line relating selected music events to historical periods being studied in the regular classroom.

2. Demonstrate understanding of music in relation to various cultures. 4.7.2

Suggested Objectives:

a. Relate prominent characteristics of music representative of selected cultures.
b. Differentiate between music selections representative of selected cultures.

Suggested Teaching Strategies:

Two different cultures may be selected for study by the entire class. Characteristics of each will be discussed throughout the year. Students will sing/listen to as many selections as possible. As the study progresses, create a chart relating similarities and differences in the music of the two cultures.

MUSIC (GRADE 5)
COURSE DESCRIPTION
One-year course

Students will develop knowledge of music and an ability to perform music through guided exploration of the basic elements of music (i.e., rhythm, melody, harmony, form, tone color, and expressive qualities).

Suggested Teaching Strategies:

Research indicates that students learn at different rates and in different ways. Instruction should be planned to incorporate strategies which address visual, auditory, tactile, and kinesthetic learning styles.

Suggested Assessment Methods:

Fixed response, open-ended response, rubric, performance checklist, and systematic observation.

STRANDS: Singing, Performing on Instruments, Improvising, Composing, Reading, Listening, Evaluating, Interdisciplinary Relationships, History and Culture

Strand: SINGING.
COMPETENCIES:

1. Sing with confidence alone and with others. 5.1.1

Suggested Objectives:

a. Demonstrate skill in singing partner songs, rounds, counter melodies, ostinati, and descants.
b. Sing in small and large ensembles.

2. Sing a varied repertoire of songs. 5.1.2

Suggested Objectives:

a. Demonstrate skill in singing a variety of songs in major, minor, and modal tonalities.

Suggested Teaching Strategies:

Select songs with major, minor, and modal tonalities. Students will sing after identifying melodic scales, whole and half steps within given tonality.

b. Sing music representing diverse genres and cultures.

3. Sing with appropriate vocal technique. 5.1.3

Suggested Objectives:

a. Sing accurately and with good breath control.
b. Sing using appropriate pitch, rhythm, tone color, diction, and dynamic level.

Strand: PERFORMING ON INSTRUMENTS.
COMPETENCIES:

1. Use instruments to accompany a varied repertoire of songs. 5.2.1

Suggested Objectives:

a. Perform rhythmic ostinato.
b. Perform easy harmonic accompaniments on classroom instruments.
c. Perform on at least one instrument accurately and independently.
d. Develop skill in playing simple harmonies on classroom instruments.

2. Perform in instrumental ensembles. 5.2.2

Suggested Objectives:

a. Demonstrate an understanding of the function of key signatures by playing in C, G, and F major on classroom instruments.
b. Respond to cues of a conductor.

Suggested Teaching Strategies:

Students may conduct class in singing selections having meter patterns in 2, 3, and 4.

c. Perform with expression and technical accuracy.

3. Develop the ability to accurately perform rhythms. 5.2.3

Suggested Objectives:

a. Demonstrate an understanding of rhythmic structure by improvising a succession of 8-beat patterns.
b. Perform syncopated rhythm patterns.

4. Develop the ability to accurately perform melodies. 5.2.4

Suggested Objectives:

a. Play simple melodies on melodic instruments.
b. Play by ear call and response phrases.

Strand: IMPROVISING.
COMPETENCIES:

1. Demonstrate facility in improvising melodies. 5.3.1

Suggested Objectives:

a. Improvise on given pentatonic melodies.
b. Improvise on given melody in major key.
c. Create melodic embellishments.

2. Demonstrate facility in improvising variations on a theme. 5.3.2

Suggested Objectives:

a. Improvise variations of familiar melodies.

Suggested Teaching Strategies:

On a tuned instrument, students may improvise on "Twinkle, Twinkle Little Star."

b. Improvise simple rhythmic variations.

3. Demonstrate facility in improvising accompaniments. 5.3.3

Suggested Objectives:

a. Create ostinato on pitched instruments to familiar songs.
b. Create accompaniments on pitched instruments for songs based on pentatonic scales.

Strand: COMPOSING.
COMPETENCIES:

1. Create original compositions. 5.4.1

Suggested Objectives:

a. Compose short pieces within specified guidelines.

Suggested Teaching Strategies:

Utilizing a pentatonic scale, have students write a four measure melody. Ask them to fit a text of their own creation or choosing to the melody.

b. Create musical examples in theme and variation and rondo forms.

2. Arrange existing compositions to create music for a variety of performance mediums. 5.4.2

Suggested Objectives:

a. Arrange simple pieces for voices or instruments other than those for which the piece was written.
b. Use a variety of traditional and non-traditional sound sources and electronic media when composing and arranging.

Strand: READING.
COMPETENCIES:

1. Recognize iconic representation of rhythm patterns. 5.5.1

Suggested Objectives:

a. Read whole, half, quarter, eighth, sixteenth, and dotted notes and their corresponding rests.

Suggested Teaching Strategies:

Utilize flashcards to lead students to identify notes and rests by name and by the number of counts/beats they receive.

b. Identify meter signature (i.e., 2/4, 3/4, 4/4, 6/8, 3/8).
c. Recognize syncopation in rhythm patterns.

2. Use standard symbols to notate music. 5.5.2

Suggested Objectives:

a. Develop skill in notating melodies using traditional notation.
b. Develop non-traditional methods for notating melodies.

Strand: LISTENING.
COMPETENCIES:

1. Demonstrate the ability to listen with appropriate attentiveness to a varied repertoire of music. 5.6.1

Suggested Objectives:

a. Identify theme and variation.
b. Identify rondo.
c. Listen to selected works of major composers and describe them in terms of the elements of music.
d. Recognize the works and stories conveyed by selected examples of program music.

Suggested Teaching Strategies:

Lead students to identify aurally selected portions of Saint-Saens' The Carnival of the Animals.

2. Demonstrate the ability to use appropriate terminology to analyze and describe a varied repertoire of music. 5.6.2

Suggested Objectives:

Aurally:
a. Recognize and classify orchestral instruments.
b. Recognize high, medium, and low registers of melodies.
c. Recognize question and answer phrases.
d. Identify vocal music as "a cappella" or accompanied.

Strand: EVALUATING.
COMPETENCIES:

1. Use various means of expression to assess the aesthetic value of a wide repertoire of music. 5.7.1

Suggested Objectives:

a. Develop criteria for evaluating the quality and effectiveness of musical performances and compositions.
b. Apply the criteria in their own personal listening and performing.

Suggested Teaching Strategies:

Students will develop a list of words describing the expressive qualities of music. Students will record their own performance in class. After playing a second recording of the same selections by another group, such as a recording from a textbook, they will evaluate their own performance, pointing out their strengths and weaknesses.

2. Use various means of expression to assess the aesthetic value of a musical performance. 5.7.2

Suggested Objectives:

a. Apply specific criteria appropriate for the style of the music which is to be performed.
b. Develop constructive suggestions for improvement.

Strand: INTERDISCIPLINARY RELATIONSHIPS.
COMPETENCIES:

1. Use other art forms to enrich musical expression. 5.8.1

Suggested Objectives:

a. Utilize body movement to respond to a musical selection.
b. Create a visual image in response to a musical selection.
c. Develop a dramatic interpretation of a musical selection.
d. Write a story based on the moods and stories from folklore given expression in selected examples of program music.
e. Identify terms common to music, the visual arts, drama, and dance.

2. Recognize elements of disciplines outside the arts as an integral part of music. 5.8.2

Suggested Objectives:

a. Relate math principles and subject matter taught in school to those of music in meter, note values, and music form.

Suggested Teaching Strategies:

Through the use of math manipulatives or teacher-made icons, students can create visual representatives of the math principles and subject matter taught in school to those of meter, note values, and music forms.

b. Relate developments in science to developments in orchestral instruments.

Strand: HISTORY AND CULTURE.
COMPETENCIES:

1. Demonstrate understanding of music in relation to history. 5.9.1

Suggested Objectives:

a. Develop skill in singing, playing, and listening to music from various periods and styles from a variety of cultures.
b. Develop a timeline relating selected music events to historical periods being studied in the regular classroom.

2. Demonstrate understanding of music in relation to various cultures. 5.9.2

Suggested Objectives:

a. Classify and relate important characteristics of music by genre and style representative of various cultures.
b. Explain the characteristics of musical works that cause each work to be considered representative of a certain culture.

Suggested Teaching Strategies:

The teacher selects music of a particular culture (i.e., Middle East, Polynesia, Western Europe, South America, etc.). Students describe aspects of the musical practices of this culture - scales, instruments, costumes, dances, etc. Students then compare characteristics of that culture to one with which they are already familiar.

MUSIC (GRADE 6)
COURSE DESCRIPTION
One-year course

Students will develop a knowledge of music and an ability to perform music through guided exploration of the basic elements of music (i.e., rhythm, melody, harmony, form, tone color, and expressive qualities).

Suggested Teaching Strategies:

Research indicates that students learn at different rates and in different ways. Instruction should be planned to incorporate strategies which address visual, auditory, tactile, and kinesthetic learning styles.

Suggested Assessment Methods:

Fixed response, open-ended response, rubric, performance checklist, and systematic observation.

STRANDS: **Singing**, **Performing on Instruments**, **Improvising**, **Composing**, **Reading**, **Listening**, **Evaluating**, **Interdisciplinary Relationships**, **History and Culture**

Strand: SINGING.
COMPETENCIES:

1. Sing with confidence alone and with others. 6.1.1

Suggested Objectives:

a. Recognize and reproduce melodic intervals.

Suggested Teaching Strategies:

Students will write and sing melodic intervals of a major scale.

b. Create harmony in singing two- or three-part songs, partner songs, rounds, countermelodies, canons, and descants.

2. Sing a varied repertoire of songs. 6.1.2

3. Sing with appropriate vocal technique. 6.1.3

Strand: PERFORMING ON INSTRUMENTS.
COMPETENCIES:

1. Use instruments to accompany a varied repertoire of songs. 6.2.1

Suggested Objectives:

a. Play selected two- and three-part music on classroom instruments.

Suggested Teaching Strategies:

Perform on melodic instruments a three-part round.

b. Develop skill in playing selections from diverse genres.

2. Perform in instrumental ensembles. 6.2.2

Suggested Objectives:

a. Play in large and small ensembles.
b. Perform a varied repertoire with expression and technical accuracy.

3. Develop the ability to accurately perform rhythms. 6.2.3

Suggested Objectives:

a. Recognize and use C (common time) and (alla breve).
b. Practice identifying syncopated rhythms.

4. Develop the ability to accurately perform melodies. 6.2.4

Suggested Objectives:

a. Identify whole and half steps.
b. Play a major scale on classroom instrument.
c. Interpret the expressive qualities of a selected example.
d. Identify and reproduce melodic intervals.

Strand: IMPROVISING.
COMPETENCIES:

1. Demonstrate facility in improvising melodies. 6.3.1

Suggested Objectives:

a. Improvise on given pentatonic melodies.
b. Improvise on given melodies in major keys.

2. Demonstrate facility in improvising variations on a theme. 6.3.2

Suggested Objectives:

a. Improvise simple rhythmic variations.

Suggested Teaching Strategies:

Students will make up (create) a drum (rhythmic) accompaniment while singing refrain of "Battle Hymn of the

Republic."

b. Improvise simple melodic variations.

3. Demonstrate facility in improvising accompaniments. 6.3.3

Suggested Objectives:

a. Improvise simple harmonic accompaniments.
b. Improvise simple melodic accompaniments.

Strand: COMPOSING.
COMPETENCIES:

1. Create original compositions. 6.4.1

Suggested Objectives:

a. Compose short pieces within specified guidelines.

Suggested Teaching Strategies:

Utilizing a major scale, have students write an eight measure melody set in the treble clef.

b. Create musical examples in theme and variation and rondo forms.

2. Arrange existing compositions to create music for a variety of performance mediums. 6.4.2

Suggested Objectives:

a. Arrange simple pieces for voices or instruments other than those for which the piece was written.
b. Use a variety of traditional and non-traditional sound sources and electronic media when composing and arranging.

Strand: READING.
COMPETENCIES:

1. Recognize iconic representation of rhythm patterns. 6.5.1

Suggested Objectives:

a. Recognize meter and interpret using appropriate conducting patterns.
b. Read whole, half, quarter, eighth, sixteenth, and dotted notes and their corresponding rests.

2. Use standard symbols to notate music. 6.5.2

Suggested Objectives:

a. Identify and reproduce melodic intervals.
b. Notate original patterns in simple and compound meter.
c. Develop skill in chord construction and notation.

Suggested Teaching Strategies:

Utilizing a major scale, have students write three-note chords for each note of the scale.

Strand: LISTENING.
COMPETENCIES:

1. Demonstrate the ability to listen with appropriate attentiveness to a varied repertoire of music. 6.6.1

Suggested Objectives:

a. Develop an understanding of the significance of musical theatre and opera.
b. Recognize the moods and stories conveyed by selected examples of program music.
c. Listen to selected works of major composers and describe them in terms of the elements of music.
d. Identify selected examples of electronic music.

2. Demonstrate the ability to use appropriate terminology to analyze and describe a varied repertoire of music. 6.6.2 .

Suggested Objectives:

Aurally:
a. Recognize and classify major and minor tonalities.
b. Visually and aurally recognize AB, ABA form, introduction, interlude, codas, and phrases.
c. Identify various keyboard instruments.

Suggested Teaching Strategies:

Utilizing pictures and representative recordings, lead students to identify aurally and visually keyboard instruments such as piano, harpsichord, celesta, pipe organ, and electronic keyboard.

d. Recognize texture in selected works.
e. Identify the four singing voices - soprano, alto, tenor, and bass.

Strand: EVALUATING.
COMPETENCIES:

1. Use various means of expression to assess the aesthetic value of a wide repertoire of music. 6.7.1

Suggested Objectives:

a. Develop criteria for evaluating the quality and effectiveness of musical performances and compositions.
b. Apply the criteria in their own personal listening and performing.

Suggested Teaching Strategies:

Students will develop a list of aesthetic goals for a performance, listing what they expect to see and hear from themselves in a performance. Videotapes will be made of the actual presentation after which the students can view themselves in order to evaluate their performance according to their own criteria.

2. Use various means of expression to assess the aesthetic value of a musical performance. 6.7.2

Suggested Objectives:

a. Apply specific criteria appropriate for the style of the music.
b. Develop constructive suggestions for improvement.

Strand: INTERDISCIPLINARY RELATIONSHIPS.
COMPETENCIES:

1. Use other art forms to enrich musical expression. 6.8.1

Suggested Objectives:

a. Utilize body movement to respond to a musical selection.
b. Create a visual image in response to a musical selection.
c. Develop a dramatic interpretation of a musical selection.
d. Write a story based on the moods and stories from folk lore given expression in selected examples of program music.
e. Identify terms common to music, the visual arts, drama, and dance.
f. Identify differences and similarities in meanings of terms found common to various art forms.

2. Recognize elements of disciplines outside the arts as an integral part of music. 6.8.2

Suggested Objectives:

a. Relate math principles and subject matter taught in school to those of music in meter, note values, and music form.
b. Relate developments in science to developments in orchestral instruments.

Suggested Teaching Strategies:

The music teacher and social studies teacher collaborate in a unit of study on our national anthem, "The Star

Spangled Banner." Teachers and students may discuss the historical events leading up to the writing of the anthem and the official adoption of the anthem. Students may use social studies material to develop a television quiz show about the historical facts on the "The Star Spangled Banner."

Strand: HISTORY AND CULTURE.
COMPETENCIES:

1. Demonstrate understanding of music in relation to history. 6.9.1

Suggested Objectives:

a. Classify by genre and style a varied body of musical works noting historical period, composer, and title.
b. Explain the characteristics that cause musical works to be considered exemplary.

Suggested Teaching Strategies:

Students will learn an African-American spiritual song such as "Peace Like A River." The term "spiritual" will be discussed along with the historical significance of this music to our culture. Special attention should be given to contour of the melody, the lyrics, and the style.

2. Demonstrate understanding of music in relation to various cultures. 6.9.2

Suggested Objectives:

a. Describe distinguishing characteristics of representative music genres and styles from a variety of cultures.
b. Compare, within several world cultures, the function music serves, the roles of their musicians, and the conditions under which music is typically performed.

MUSIC (GRADE 7)
COURSE DESCRIPTION
One-year course

Students will develop knowledge of music and an ability to perform music through guided exploration of the basic elements of music (i.e., rhythm, melody, harmony, form, tone color, and expressive qualities).

Suggested Teaching Strategies:

Research indicates that students learn at different rates and in different ways. Instruction should be planned to incorporate strategies which address visual, auditory, tactile, and kinesthetic learning styles.

Suggested Assessment Methods:

Fixed response, open-ended response, rubric, performance checklist, and systematic observation.

STRANDS: Singing, Performing on Instruments, Improvising, Composing, Reading, Listening, Evaluating, Interdisciplinary Relationships, History and Culture

Strand: SINGING.
COMPETENCIES:

1. Sing with confidence alone and with others. 7.1.1

Suggested Objectives:

a. Sing alone and in large and small ensembles accurately.
b. Sing selected songs from memory.
c. Sing music written in two and three parts.
d. Sing simple four-part songs.

2. Sing a varied repertoire of songs. 7.1.2

Suggested Teaching Strategies:

Include in students' repertoires sacred and secular selections (e.g., Broadway tunes, musicals, operas, oratorios, etc.).

3. Sing with appropriate vocal technique. 7.1.3

Suggested Objectives:

a. Sing using correct expression appropriate for song.
b. Demonstrate an understanding of the elements of music through singing.

Strand: PERFORMING ON INSTRUMENTS.
COMPETENCIES:

1. Use instruments to accompany a varied repertoire of songs. 7.2.1

Suggested Objectives:

a. Demonstrate an understanding of the elements of music by playing percussion and tuned instruments.
b. Play harmonic instruments to accompany songs.

2. Perform in instrumental ensembles. 7.2.2

Suggested Teaching Strategies:

Expand instrumental ensemble performances to include rhythm and melodic instruments along with vocal performance.

3. Develop the ability to accurately perform rhythms. 7.2.3

Suggested Objectives:

a. Perform selections in duple and triple meter.
b. Perform rhythms to steady beat using sixteenth notes, dotted rhythms, and syncopation.

4. Develop the ability to accurately perform melodies. 7.2.4

Suggested Objectives:

a. Develop skill in performing major and minor scales.
b. Identify the blues scale and atonal music.

Strand: IMPROVISING.
COMPETENCIES:

1. Demonstrate facility in improvising melodies. 7.3.1

Suggested Objectives:

a. Improvise on given pentatonic melodies.
b. Improvise on a given melody in a major key.

2. Demonstrate facility in improvising variations on a theme. 7.3.2

Suggested Objectives:

a. Improvise simple rhythmic variations to familiar tune.
b. Improvise simple melodic variations to familiar tune.

Suggested Teaching Strategies:

Have students perform varied renditions of the hymn tune "Amazing Grace."

3. Demonstrate facility in improvising accompaniments. 7.3.3

Strand: COMPOSING.
COMPETENCIES:

1. Create original compositions. 7.4.1

Suggested Objectives:

a. Compose short pieces within specified guidelines.
b. Create musical examples in theme and variation and rondo forms.

Suggested Teaching Strategies:

Utilizing a familiar tune such as "Brother John," have students write two variations of the melody. Then have them arrange the three resulting melodies in rondo form.

2. Arrange existing compositions to create music for a variety of performance mediums. 7.4.2

Suggested Objectives:

a. Arrange simple pieces for voices or instruments other than those for which the piece was written.
b. Use a variety of traditional and non-traditional sound sources and electronic media when composing and arranging.

Strand: READING.
COMPETENCIES:

1. Recognize iconic representation of rhythm patterns. 7.5.1

Suggested Objectives:

a. Identify duple and triple meter.

Suggested Teaching Strategies:

Examine the meter signatures of songs found in the music text. Determine whether they are duple or triple meter.

b. Read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in simple and compound meters.

2. Use standard symbols to notate music. 7.5.2

Suggested Objectives:

a. Notate melodies in treble and bass clef.
b. Utilize standard notation symbols for pitch, rhythms, dynamics, tempo, articulation, and expression to record their own musical ideas and ideas of others.

Strand: LISTENING.
COMPETENCIES:

1. Demonstrate the ability to listen with appropriate attentiveness to a varied repertoire of music. 7.6.1

Suggested Objectives:

Aurally
a. Identify homophonic, polyphonic, and monophonic selections.
b. Listen to selected works of major composers and describe them in terms of the elements of music.
c. Listen to film music and Broadway musicals.

2. Demonstrate the ability to use appropriate terminology to analyze and describe a varied repertoire of music. 7.6 [illegible]

Suggested Objectives:

Aurally
a. Identify 12-bar blues form.

Suggested Teaching Strategies:

Lead students to aurally identify 12-bar blues form in songs such as "Joe Turner Blues."

b. Identify fugue.
c. Demonstrate the analysis of music, knowledge of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progression.

Strand: EVALUATING.
COMPETENCIES:

1. Use various means of expression to assess the aesthetic value of a wide repertoire of music. 7.7.1

Suggested Objectives:

a. Develop criteria for evaluating the quality and effectiveness of musical performances and compositions.
b. Apply the criteria in their own personal listening and performing.

2. Use various means of expression to assess the aesthetic value of a musical performance. 7.7.2

Suggested Objectives:

a. Apply specific criteria appropriate for the style of the music.

Suggested Teaching Strategies:

After studying the characteristics of polyphony texture in music, students will perform a "Kyrie" such as the one by Antonio Latto or any other four-part polyphony texture. After listening to a professional performance of the same type, students will compare their performance with the one they hear and offer constructive suggestions for improvement.

b. Develop constructive suggestions for improvement.

Strand: INTERDISCIPLINARY RELATIONSHIPS.
COMPETENCIES:

1. Use other art forms to enrich musical expression. 7.8.1

Suggested Objectives:

a. Compare and contrast the importance of sound in music to the importance of visual stimuli in art.

Suggested Teaching Strategies:

Students will watch a video of "Oliver." After a discussion of the visual art affects, the dance movements, and human relationships in the theatre, students will listen to the audio tape of the musical and compare the sound in the music to the visual stimuli in art.

b. Compare and contrast the importance of sound in music to the importance of movement in dance.
c. Compare and contrast the importance of sound in music to the importance of human interaction in theater.

2. Recognize elements of disciplines outside the arts as an integral part of music. 7.8.2

Strand: HISTORY AND CULTURE.
COMPETENCIES:

1. Demonstrate understanding of music in relation to human history. 7.9.1

Suggested Objectives:

a. Describe distinguishing characteristics of varied musical works which classify them as exemplary.

Suggested Teaching Strategies:

Music teachers and social studies teachers will work together to develop a historical timeline being studied in the regular classroom. Students in the music class will research their references to select musical events which relate to the historical events. Students will listen to examples and relate characteristics of each to the proper time in history.

b. Develop a timeline relating selected musical events to historical periods being studied in the regular classroom.

2. Demonstrate understanding of music in relation to various cultures. 7.9.2

Suggested Objectives:

a. Describe the distinguishing characteristics of music from different cultures.
b. Compare the functions music serves, roles of musicians, and conditions under which music is typically performed in several cultures of the world.

MUSIC (GRADE 8)
COURSE DESCRIPTION
One-year course

Students will develop a knowledge of music and an ability to perform music through guided exploration of the basic elements of music (i.e., rhythm, melody, harmony, form, tone color, and expressive qualities).

Suggested Teaching Strategies:

Research indicates that students learn at different rates and in different ways. Instruction should be planned to incorporate strategies which address visual, auditory, tactile, and kinesthetic learning styles.

Suggested Assessment Methods:

Fixed response, open-ended response, rubric, performance checklist, and systematic observation.

STRANDS: Singing, Performing on Instruments, Improvising, Composing, Reading, Listening, Evaluating, Interdisciplinary Relationships, History and Culture

Strand: SINGING.
COMPETENCIES:

1. Sing with confidence alone and with others. 8.1.1

Suggested Objectives:

a. Sing alone and in large and small ensembles accurately.
b. Sing selected songs from memory.
c. Sing music written in two, three, and four parts.

2. Sing a varied repertoire of songs. 8.1.2

3. Sing with appropriate vocal technique. 8.1.3

Suggested Objectives:

a. Sing using correct expression appropriate for song.
b. Demonstrate an understanding of the elements of music through expressive singing of selected musical examples.

Suggested Teaching Strategies:

Select songs from a particular ethnic background. Discuss elements of rhythm and melody. Relate style usage to the elements and perform.

Strand: PERFORMING ON INSTRUMENTS.
COMPETENCIES:

1. Use instruments to accompany a varied repertoire of songs. 8.2.1

Suggested Objectives:

a. Demonstrate an understanding of the elements of music by playing percussion and tuned instruments.
b. Play harmonic instruments to accompany songs.

2. Perform in instrumental ensembles. 8.2.2

3. Develop the ability to accurately perform rhythms. 8.2.3

Suggested Objectives:

a. Perform selections which contain meter changes.
b. Perform rhythmic motives in selected piece.

4. Develop the ability to accurately perform melodies. 8.2.4

Suggested Objectives:

a. Define pitch organization.
b. Identify register, key changes, and modulations.

Suggested Teaching Strategies:

In the keys of C, G, and F Major, have students perform melodies on instruments. Prepare melodic examples having varied register with the three key changes.

Strand: IMPROVISING.
COMPETENCIES:

1. Demonstrate facility in improvising melodies. 8.3.1

Suggested Objectives:

a. Improvise on given pentatonic melodies.
b. Improvise on given a melody in a major key.

2. Demonstrate facility in improvising variations on a theme. 8.3.2

Suggested Objectives:

a. Improvise simple rhythmic variations to a familiar tune.

Suggested Teaching Strategies:

Have students create and perform a set of rhythmic variations from a familiar short melodic example of as few as four bars. Meter may be changed; quarter notes to eighth or two eighth notes; even patterns to uneven patterns.

b. Improvise simple melodic variations to a familiar tune.

3. Demonstrate facility in improvising accompaniments. 8.3.3

Strand: COMPOSING.
COMPETENCIES:

1. Create original compositions. 8.4.1

Suggested Objectives:

a. Compose short pieces within specified guidelines.

Suggested Teaching Strategies:

Lead students to compose a tune utilizing 12-bar blues form and tonality.

b. Create musical examples in theme and variation and rondo forms.

2. Arrange existing compositions to create music for a variety of performance mediums. 8.4.2

Suggested Objectives:

a. Arrange simple pieces for voices or instruments other than those for which the piece was written.
b. Use a variety of traditional and non-traditional sound sources and electronics media when composing and

arranging.
c. Use standard notation to record their own musical ideas and ideas of others.

Strand: READING.
COMPETENCIES:

1. Recognize iconic representation of rhythm patterns. 8.5.1

Suggested Objectives:

a. Identify irregular rhythm (i.e., 5/4).
b. Identify duple, triple, and quadruple meter.

2. Use standard symbols to notate music. 8.5.2

Suggested Objectives:

a. Sing at sight melodies in treble and bass clef.
b. Identify and utilize standard notation symbols for pitch, rhythms, dynamics, tempo, articulation, and expression.

Suggested Teaching Strategies:

Utilize a game such as Music Bingo to engage students in recognizing and defining standard notation symbols.

c. Use standard notation to record their own musical ideas and ideas of others.

Strand: LISTENING.
COMPETENCIES:

1. Demonstrate the ability to listen with appropriate attentiveness to a varied repertoire of music. 8.6.1

Suggested Objectives:

Aurally
a. Identify sonata allegro form.
b. Identify art song.
c. Listen to selected works of major composers and describe them in terms of the elements of music.

Suggested Teaching Strategies:

Lead students to aurally identify by name and composer selected works by composers such as Bach, Beethoven, Mozart, etc.

d. Listen to film music, jazz, and folk music from cultures around the world.

2. Demonstrate the ability to use appropriate terminology to analyze and describe a varied repertoire of music. 8.6.2

Strand: EVALUATING.
COMPETENCIES:

1. Use various means of expression to assess the aesthetic value of a wide repertoire of music. 8.7.1

Suggested Objectives:

a. Develop criteria for evaluating the quality and effectiveness of musical performances and compositions.

Suggested Teaching Strategies:

In previous classes, students have become familiar with a basic vocabulary for describing the expressive qualities of music, in particular a chosen work such as "Carmen." Using this vocabulary, the students will develop a list of criteria for evaluating the expressive qualities of a performance. The students will read the story of "Carmen" or view a video. Students will then perform selected songs from the opera and compare their performance with exemplary works.

b. Apply the criteria in their own personal listening and performing.

2. Use various means of expression to assess the aesthetic value of a musical performance. 8.7.2

Suggested Objectives:

a. Apply specific criteria appropriate for the style of the music.
b. Develop constructive suggestions for improvement.

Strand: INTERDISCIPLINARY RELATIONSHIPS.
COMPETENCIES:

1. Use other art forms to enrich musical expression. 8.8.1

Suggested Objectives:

a. Compare and contrast the importance of sound in music to the importance of visual stimuli in art.
b. Compare and contrast the importance of sound in music to the importance of movement in dance.
c. Compare and contrast the importance of sound in music to the importance of human interaction in theater.

2. Recognize elements of disciplines outside the arts as an integral part of music. 8.8.2

Suggested Teaching Strategies:

In previous classes, the students become familiar with the song "Alexander's Ragtime Band." Refer to the music and count with the students the number of measures in the song. Ask the class to divide the song into two sixteen-measure phrases and compare the music and text in each section. Divide the music into four eight-measure phrases and compare.

Show the students that forms in music can also be shown artistically. Students will create a visual pattern of symbols to represent either four eight-measure phrases or eight four-measure phrases. Display students' creations.

Strand: HISTORY AND CULTURE.
COMPETENCIES:

1. Demonstrate understanding of music in relation to history. 8.9.1

Suggested Objectives:

a. Describe distinguishing characteristics of varied musical works which identify them as notable examples from a particular genre.
b. Develop a time line relating selected musical events to historical periods being studied in the regular classroom.

2. Demonstrate understanding of music in relation to various cultures. 8.9.2

Suggested Objectives:

a. Describe the distinguishing characteristics of music from different cultures.
b. Compare the functions music serves, roles of musicians, and conditions under which music is typically performed in several cultures of the world.

Suggested Teaching Strategies:

Students research music of Mexico. Divide students into five teams assigned to investigate different aspects of Mexican music such as functions of music in society, status of musicians, typical performance situations, instruments used, and nature of music. The teacher will provide recorded examples of Mexican music describing the characteristics and using other resources such as videos. Students later will compare Mexican music with that of other cultures.

MIDDLE SCHOOL CHORAL PERFORMANCE
COURSE DESCRIPTION
GRADES 5-8

This Curriculum Guide is designed to provide a rationale for and an overview of the suggested educational scope of a middle school choral performance class. This course will provide students an opportunity to gain an understanding of the cultural and historical forces of music that shape social attitudes and behaviors. Through composition and improvisation, students will gain valuable insight into the form and structure of music while developing their creative skills. The desire of the program is to produce musically literate young people who perform with artistic intellect.

Reference numbers refer to two documents - the first two numbers refer to the strand and competency given in the *Mississippi Fine Arts Framework*, the last two refer to *National Standard* proficiency numbers.

STRANDS: Singing; Improvisation; Reading and Writing Music;Composing and Arranging Music; Responding to Aural Musical Stimulus, Investigating, and Characterizing Music, Classification and Assessment of Music and Musical Performance; Music in Relation to the Other Arts and Disciplines; Historical, Stylistic, and Social Aspects of Music

Strand: SINGING.
COMPETENCIES:

1. Sing correctly using good breath support and control throughout their vocal ranges, alone and in different size groups. 1.1.1.a

Suggested Objectives:

a. Execute correct sitting and standing posture.

Suggested Teaching Strategies:

Instruct and demonstrate the mechanics of correct posture.

Suggested Assessment Methods:

Observation and checklist.

b. Discover techniques to induce diaphragmatic breathing.

Suggested Teaching Strategies:

Employ warm-ups designed to generate diaphragmatic breathing.

Suggested Assessment Methods:

Observation and verbal correction.

c. Develop skills, as a group, in stagger breathing through long phrases.

Suggested Teaching Strategies:

Create vocal exercises that incorporate long phrases where students, as needed, initiate staggered breathing.

Suggested Assessment Methods:

Observation.

2. Sing, with technical accuracy, a wide range of vocal literature with a level of difficulty of 2 on a scale of 1 to 6, including some selections performed from memory. 1.2.1.b

Suggested Objectives:

a. Articulate well the beginning and ending consonants.

Suggested Teaching Strategies:

Describe and demonstrate beginning and ending consonants.

Suggested Assessment Methods:

Observation and verbal correction.

b. Enunciate defined and unified diphthongs.

Suggested Teaching Strategies:

Isolate and practice enunciation of diphthongs.

Suggested Assessment Methods:

Observation.

c. Illustrate open, rounded, and unified vowel sounds.

Suggested Teaching Strategies:

Facilitate vocalises that encourage head tones.

Suggested Assessment Methods:

Observation and verbal correction.

3. Sing, with appropriate stylistic expression, the music of diverse genres and cultures. 1.3.1.c

Suggested Objectives:

a. Perform a repertoire of music from various times and cultures making style of singing relative to style of music - Renaissance, Baroque, Classic, Romantic, Impressionist, Twentieth Century, Jazz, Blues, Gospel, Spiritual, and Pop.

Suggested Teaching Strategies:

Give listening examples which students emulate.
Discuss particulars of the style or genre.

Suggested Assessment Methods:

Critical listening.

4. Sing two- and three-part music written with and without accompaniment. 1.4.1.d

Suggested Objectives:

a. Discover through aural and visual stimuli the texture of two- and three-part music and its effect with and without accompaniment.
b. Perform rounds and canons to strengthen listening skills and part singing techniques.

5. Blend timbres, match dynamic levels, and follow the cues of the conductor when singing in groups. 1.5.0.0

Suggested Objectives:

a. Perform piece with good intonation and attention to sound quality and dynamic variance.
b. Execute dynamic interpretations of director.
c. Develop rapport with director that includes the understanding of director's gestures or expressions.

6. Sing with expression and technical accuracy a wide range of vocal literature with a difficulty level of 3 on a scale of 1 to 6 including some selections performed from memory. 1.6.1.e

Suggested Objectives:

a. Generate acceptable tone production and pitch accuracy.
b. Execute proper breath control, listening skills, phrasing, and correct enunciation to produce expressive stylistic singing.
c. Exemplify balance with timbre likeness and attention to dynamic levels.

Strand: IMPROVISATION.
COMPETENCIES:

1. Improvise simple harmonic accompaniments in a group setting. 2.1.3.a

Suggested Objectives:

a. Devise a harmonic line within their sections to accompany a simple melody.

Suggested Teaching Strategies:

Students, given "Mary's Little Lamb" as a melody, construct a simple harmonic accompaniment using I, IV, and V chords.

Suggested Assessment Methods:

Critical listening and verbal correction.

2. Improvise on teacher-prescribed pentatonic and major scale melodies using melodic embellishments and simple rhythms. 2.2.3.b

Suggested Objectives:

a. Analyze prescribed melodies and create musical motifs from existing themes.
b. Illustrate variances on the rhythmic structure of prescribed melody.

3. Improvise short unaccompanied melodies over a prescribed rhythmic accompaniment in an appropriate style, meter, and tonality. 2.3.3.c

Suggested Objectives:

a. Recognize the pattern and style of a particular rhythmic passage.
b. Simulate a melody which is compatible with the style of a particular rhythm pattern.

Strand: COMPOSING AND ARRANGING MUSIC.
COMPETENCIES:

1. Compose short pieces having unity and variety, tension and release, and balance through use of the music elements. 3.1.4.a

Suggested Objectives:

a. Exemplify knowledge of the elements of music by composing an 8-to 32 measure piece illustrating unity and variety, tension and release, and dynamic interpretation.

2. Create a simple vocal arrangement for a musical composition that was originally written for instruments. 3.2.4.b

Suggested Objectives:

a. From the vocal line already present in a pre-selected piece, arrange a new vocal line for another voice with attention to extent of vocal range.

3. Create a simple instrumental arrangement for a composition that was originally intended for vocal performance. 3.3.4.b

Suggested Objectives:

a. Create on cassette tape a melody of various tones which follow a prescribed musical form (e.g., ABA, AABA).
b. Revise a prescribed music selection to formulate a compositional variation.

Strand: READING AND WRITING MUSIC.
COMPETENCIES:

1. Demonstrate the ability to read whole, half, quarter, eighth, sixteenth, and dotted notes and their respective rests in 2/4, 3/4, 4/4, 5/4, 6/8, and alla breve time signatures. 4.1.5.a

Suggested Objectives:

a. Restate time allowances and definitions for whole, half, quarter, eighth, sixteenth, and dotted notes and their respective rests, and explain their correlations in 2/4, 3/4, 4/4, 5/4, 6/8, and alla breve meters.
b. Use creative methods and media, perform rhythmic patterns which consist of whole, half, quarter, eighth, sixteenth, and dotted notes and their respective rests in 2/4, 3/4, 4/4, 5/4, 6/8, and alla breve meters.

Suggested Teaching Strategies:

> *Clap, pat, and use the sound "ta" and "sh" in performing teacher-made rhythms off the overhead projector.*
> *Create and perform their own and other's rhythmic sentences following parallels of the selected meter.*

Suggested Assessment Methods:

> *Observation and verbal correction.*

2. Sight sing simple treble and bass clef melodies. 4.2.5.b

Suggested Objectives:

> a. Apply knowledge of lines and spaces to perform correct pitches when sight reading a piece of music.

Suggested Teaching Strategies:

> *In a sequential manner, students are taught Solfege as a sight singing tool.*

Suggested Assessment Methods:

> *Observation and critical listening.*

> b. Sight sing unison songs employing listening skills to produce satisfactory intonation.
> c. Sight sing partner songs using correct rhythms and pitch.
> d. Employing correct pitches and rhythms, sight sing simple two-part and three-part songs a capella and accompanied following their own vocal lines.

3. Identify and define the standard music symbols for pitch, rhythm, dynamics, tempo, articulation, and expression. 4.3.5.c

Suggested Objectives:

> a. List, identify, and define sharp, flat, and natural.
> b. List, identify, and define the different levels of soft and loud.
> c. Notate and define symbols and terms for rhythm, articulation, and expression.

4. Notate original and non-original musical ideas using standard music notation devices. 4.4.5.d

Suggested Objectives:

> a. Using notational devices assigned in learning to sight-read, create or re-create a musical idea.

Suggested Teaching Strategies:

> *Using correct notes and rests in the key of C, write "Mary's Little Lamb" on staff paper incorporating correct rhythms and pitches.*
> *Align and notate the pitches of "Mary's Little Lamb" using solfege syllables.*

Suggested Assessment Methods:

> *Rubric.*

5. Sight read music with a level of difficulty of 2 on a scale of 1 to 6, with accuracy and expressiveness. 4.5.5.e

Suggested Objectives:

> a. Sight sing unison songs with correct pitches and rhythms employing listening skills for good intonation.
> b. Sight sing two- and three-part music using correct pitches, correct rhythms, and expressive singing techniques.

Strand: RESPONDING TO AURAL MUSICAL STIMULUS, INVESTIGATING, AND CHARACTERIZING MUSIC.

COMPETENCIES:

1. Aurally recognize and identify simple music forms. 5.1.6.a

2. Use appropriate terminology to explain specific music events in a prescribed aural example. 5.2.6.a

3. Analyze aural examples of music from diverse genres and cultures by examining the uses of the elements of music. 5.3.6.b

4. Apply the knowledge of basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in their appraisal of the music. 5.4.6.c

Suggested Objectives:

a. Sing in small ensembles (i.e., quartets, sextets, mixed ensembles, and madrigal ensembles) to become aware of differences in tone color.
b. Recognize visually and aurally, as well as perform correctly, music containing organum, parallel motion, and contrary motion.

Strand: CLASSIFICATION AND ASSESSMENT OF MUSIC AND MUSICAL PERFORMANCE.
COMPETENCIES:

1. Develop specific criteria for creating informed, critical evaluations of the quality and effectiveness of performances and compositions and use the criteria in their personal participation in music. 6.1.7.a

2. Judge performances, compositions, arrangements, and improvisations by applying prescribed criteria appropriate for the style of the music and offer suggestions for approval. 6.2.7.b

Suggested Objectives:

a. Identify the styles of and recall notable characteristics of the composers and arrangers of the music literature being studied.
b. Differentiate and perform selections having various sectional forms (e.g., AB, ABA, AABA, AABCC, march form, jazz composition).
c. Distinguish songs according to their monophonic, polyphonic, homophonic textures/choral combinations.

Strand: Music in Relation to the Arts and Other Disciplines.
COMPETENCIES:

1. Explain how elements, artistic processes (such as imagination or craftsmanship), and organizational principles (such as unity and variety or repetition and contrast) are utilized in similar and distinctive ways in the different arts and give examples. 7.1.8.a

2. Propose ways in which the principles and subject matter of other disciplines outside the arts are compatible with those of music. 7.2.8b

Strand: The Historical, Stylistic, and Social Aspects of Music.
COMPETENCIES:

1. Categorize music from various historical periods and cultures by genre or style. 8.1.9.a

2. Categorize various exemplary works by genre, style, historical period, composer, and title. Document reasons for being classified exemplary. 8.2.9.b

3. Communicate characteristics that make music appropriate for their daily experiences and evaluate these characteristics.8.3.9.c

Suggested Objectives:

a. Analyze the relationship words have in forming and changing the style.

K-8 MUSIC GLOSSARY

A cappella - unaccompanied choral singing.

Aesthetic - an appreciation of the inherent beauty of art forms.

Alla breve - -music written in 2/2 meter; sometimes referred to as "cut time."

Articulation - the way in which single tones or groups of tones are produced.

Atonal - music in which no single tone is the home base or key center.

Binary - a musical form consisting of two main sections.

Cadence - a group of notes or chords at the end of a phrase or piece of music that gives a feeling of pausing or finality.

Canon - a form of music in which different vocal or instrumental parts take up the melody, successfully creating harmony.

Classroom instruments - instruments typically used in the general music classroom, including, for example, recorder-type instruments, chorded zithers, mallet instruments, simple percussion instruments, fretted instruments, keyboard instruments, and electronic instruments.

Coda - a "tail" or short closing section added at the end of a piece of music.

Common time - -music written in 4/4 meter.

Compound meter - meter whose beat can be subdivided into three's and/or six's.

Counter melody - a subordinate melody to the primary melody.

Descants - an ornamental part lying above the melody.

Duple meter - the grouping of beats into sets of two.

Dynamic levels, dynamics - levels of loudness and softness.

Elements of music - pitch, rhythm, harmony, dynamics, timbre, texture, form.

Expression, expressive, expressively - with appropriate dynamics, phrasing, style, and interpretation and appropriate variations in dynamics and tempo.

Form - the overall plan of a piece of music (i.e., AB, ABA, ABACA).

Genre - a type or category of music (e.g., sonata, opera, oratorio, art song, gospel, suite, jazz, madrigal, march, work song, lullaby, barbershop, Dixieland).

Iconic - visual representatives of musical subjects (i.e., notation).

Melodic "conversation" - improvised call and response sequence performed vocally or instrumentally.

Melodic embellishments - the modification of music visually, but not always through the addition of notes to make it more beautiful.

Meter - the grouping in which a succession of rhythmic pulses or beats is organized; indicated by a meter signature at the beginning of a work.

Meter signature - an indicator of the meter of a musical work, usually presented in the form of a fraction, the denominator of which indicates the unit of measurement and the numerator of which indicates the number of units that make up a measure.

Modal tonalities - music based on scales other than major, minor, or pentatonic.

Ostinato - continuous repeating of a passage.

Partner songs - two or more songs that can be performed together to create harmony.

Pentatonic - a scale consisting of five pitches.

Phrase - a complete musical idea.

Program music - a composition whose title or accompanying remarks link it with a story.

Repetition - the restatement of a musical idea.

Rondo - a musical form that uses alternating repetitions of the main theme with two or more contrasting sections (i.e., ABACA).

Round - a composition in which a melody is stated, and then is repeated exactly by other parts, starting at different times, creating a polyphonic texture.

Simple meter - meter whose beat can be divided into two's or four's.

Style - the distinctive or characteristic manner in which the elements of music are treated. In practice, the term may be applied to, for example, composers (the style of Copeland), periods (Baroque style), media (keyboard style), nations (French style), form or type of composition (fugal style, contrapuntal style), or genre (operatic style, bluegrass style).

Syncopation - an arrangement of rhythm that places emphasis on weak beats or weak parts of beats.

Tempo - the speed of the beat.

Ternary - a musical form consisting of three main sections.

Theme and variations - a musical form in which the theme is repeated and varied.

Triple meter - the grouping of beats into sets of three.

MUSIC
GRADES K-8 SUGGESTED RESOURCE LIST

Textbook series with available supplementary materials (i.e., tapes, CDs, charts)
Record/tape/CD player
Supplementary tapes/CDs
VCR/TV
Piano
Rhythm instruments
Tuned bar instruments
Recorders
Autoharp
Guitar
Music games

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MUSIC

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HIGH SCHOOL GENERAL MUSIC
COURSE DESCRIPTION
GRADES 9-12; one-year course

This Curriculum Guide is designed to provide a rationale for and an overview of the suggested educational scope of a high school general music class. The document assumes that all students participating in a high school general music class will be exposed to and gain some appropriate level of experience from the comprehensive approach of this experience-based curriculum guide. The competencies and expectations of this guide extend beyond the "traditional" course of study to include an understanding of music within the realm of the human condition in our global culture.

STRANDS: Historical Development of Music, Music in American Culture, Music in a Global Culture, Music - Communication of the Human Condition, The Structure of Music

Strand: HISTORICAL DEVELOPMENT OF MUSIC.
COMPETENCIES:

1. Understand the attributes and trace the development of music of Antiquity and the Renaissance.

Suggested Objectives:

a. Discover aurally and visually the individual characteristics and stylistic features that identify a musical composition of this historical period.

Suggested Teaching Strategies:

The teacher plays quality records of vocal and instrumental repertoire of the historical period and discusses the harmonic, melodic, timbrel, and formal characteristics which the selections have in common.

Suggested Assessment Methods:

Upon completion of an aural study of music from this historical style period, students are asked to list the various characteristics discussed and name an example of the given selection which they feel best demonstrates the characteristics.

b. Interpret the musical content, writing about the music and its representative composers, and aural and visual examples of this music relative to its historical or cultural context.
c. Evaluate the musical and expressive elements inherent to the content of musical compositions of this historical period.
d. Integrate the concepts of musical classification and the musical traditions of the cultures which have produced this music with the concepts of oral and written communication (literary and dramatic arts).

2. Understand the attributes and trace the development of music of the Baroque Period.

Suggested Objectives:

a. Discover aurally and visually the individual characteristics and stylistic features that identify a musical composition of this historical period.
b. Interpret the musical content, writings about the music and its representative composers, and aural and visual examples of this music relative to its historical or cultural context.

Suggested Teaching Strategies:

Students are asked to compare the keyboard music of France with the keyboard music of Germany. Determine which stylistic compositional elements are similar, which are different, and why. The teacher provides brief aural and visual examples for comparison. Once musical comparisons are made, the teacher presents new examples of the representative keyboard music of each culture (French and German) and asks students to determine the country of origin of each selection.

Suggested Assessment Methods:

Following the lesson and after familiarizing themselves with the various stylistic attributes, students should complete a worksheet on the characteristics of Baroque keyboard music in France and Germany to be included in their evaluation portfolio.

c. Evaluate the musical and expressive elements inherent to the content of musical compositions of this historical period.
d. Integrate the concepts of musical classification and the musical traditions of the cultures and societies which have produced this music with the global concept of oral and written communication.

3. Understand the attributes and trace the development of music of the Classical Period.

Suggested Objectives:

a. Discover aurally and visually the individual characteristics and stylistic features that identify a musical composition of this historical period.
b. Interpret the musical content, writings about the music and its representative composers, and aural and

visual examples of this music relative to its historical or cultural context.
c. Evaluate the musical and expressive elements inherent to the content of musical compositions of this historical period.

Suggested Teaching Strategies:

The teacher reviews the concept of terraced dynamics as found in the music of the Baroque period and introduces examples of written dynamics in the late chamber music of Mozart. The teacher asks students to compare and contrast the methods of use and types of dynamics found in the various aural and visual examples offered in class.

Suggested Assessment Methods:

The teacher prepares a "drop the needle" test which mixes several examples of dynamic treatments in both the Baroque and Classical style periods. Students must determine which style period each example is from by listening and discerning characteristics.

d. Integrate the concepts of musical classification and musical traditions of the cultures and societies which have produced this music with the global concept of oral and written communication.

4. Understand the attributes and trace the development of music of the Romantic Period.

Suggested Objectives:

a. Discover aurally and visually the individual characteristics and stylistic features that identify a musical composition of this historical period.
b. Interpret the musical content, writings about the music and its representative composers, and aural and visual examples of this music relative to its historical or cultural context.
c. Evaluate the musical and expressive elements inherent to the content of musical compositions of this historical period.
d. Integrate the concepts of musical classification and the musical traditions of the cultures and societies which have produced this music with the global concept of oral and written communication.

Suggested Teaching Strategies:

After studying the folk music of several countries, the teacher presents vocal examples by Brahms and Billings which are based on folk melodies.

Suggested Assessment Methods:

Students are asked to write a paragraph or two in their music journals on their opinions and ideas about why these composers chose to base vocal works on folk melodies.

5. Understand the attributes and trace the development of music of 20th-Century Art Music.

Suggested Objectives:

a. Discover aurally and visually the individual characteristics and stylistic features that identify a musical composition of this historical period.

Suggested Teaching Strategies:

Following a discussion of serial technique and 12-tone composition, the teacher plays a recording of Schoenberg's Suite for Piano. Students are asked to look at a copy of the score with the tone row marked and listen to the recording to aurally identify its characteristics.

Present sample records of Ives, Copeland, and Stravinsky.

Suggested Assessment Methods:

Once the tone row is determined, students look through the composition to find the inversion of the row.

b. Interpret the musical content, writings about the music and its representative composers, and aural and visual examples of this music relative to its historical or cultural context.
c. Evaluate the musical and expressive elements inherent to the content of musical compositions of this historical period.
d. Integrate the concepts of musical classification and the musical traditions of the cultures and societies which have produced this music with the global concept of oral and written communication.

Suggested Teaching Strategies:

After study of the musical characteristics of the contemporary art music based on new technology produced by American composers, the teacher asks the students to divide into groups of 2 or 3 students to briefly research and prepare a 2-page group report on the many ways similar technology is used in everyday American life.

Suggested Assessment Methods:

After completing the group research/writing project, students will present their findings to the class. The class will have a student-designed evaluation/information form to complete following each presentation.

Strand: MUSIC IN AMERICAN CULTURE.
COMPETENCIES:

1. Identify the origins of American musical genres, trace the development of those genres, and list musicians who have contributed to this development.

Suggested Objectives:

a. Discover the source and historical evolution of various musical genres in American culture. Some examples could include music of the colonists, slaves, and other immigrants; American jazz, rock and roll, blues, rhythm and blues, country, soul; the music of Appalachia; American folk music and music of Mississippi.

Suggested Teaching Strategies:

The teacher briefly discusses the characteristics of the music of Chuck Berry and the early days of Rock and Roll. Exemplary recordings of this music are played. A comparison is drawn with the early music of Elvis Presley and other Mississippi Blues composers/artists and the similarities and differences are identified and discussed.

The teacher traces the evolution of American jazz from its Ragtime and Dixieland roots through the development of Big Band, bebop, and modern jazz forms.

Suggested Assessment Methods:

Following the comparison lessons which will include many quality aural examples, the students are given an aural test which requires them to distinguish between the early roots of rock and roll and the rock of today (Aerosmith, Van Halen).

Comparative listening exercises should have students compare such diverse styles as those of Jelly Roll Morton, Miles Davis, and others.

b. Interpret specific American musical genres and the compositional techniques of certain well-known composers of that genre including Mississippi composers.

Suggested Teaching Strategies:

The teacher presents biographical information and musical examples characteristic of Mississippi composers. The composers to be studied should include William Grant Still, Robert Johnson, B. B. King, and Jimmy Rodgers.

Suggested Assessment Methods:

Students should divide into groups, choose a composer, and prepare an oral presentation on specified aspects of the composer's life and compositions.

c. Evaluate the musical content, style, and performance practice inherent in the performance of various American music genres.
d. Integrate the diversity of American musical genres with the stylistic influences in various musical cultures, and to express this integration through appropriate oral and written communication.

2. Identify, analyze, and categorize the characteristics and function of American music in celebration.

Suggested Objectives:

a. Discover aurally and visually the diverse characteristics and functions of American music in celebration. Some examples could include native American music; the national anthem and other patriotic/nationalistic songs; and music for graduation, weddings, holidays, and parades.
b. Interpret through historical and musical analysis the components of American music of this genre, and the

vision, intention, and inspiration of the composers of this music.

Suggested Teaching Strategies:

The teacher presents several American traditional patriotic songs such as America, the Beautiful, The Star-Spangled Banner, Battle Hymn of the Republic, and Columbia, the Gem of the Ocean. A discussion of the historical times during which the songs were written as well as the motivation and personal information about each composer is presented and sets of historical and musical characteristics are prepared as part of the discussion. The teacher then introduces Irving Berlin's God Bless America. Students compare and contrast the patriotic feeling, compositional devices, and lyrics employed by Berlin with those employed by the composers of the other studied selections.

Suggested Assessment Methods:

Divide the class into groups of 4-6 students. Choose a melody presented in the lesson (listed above) and write another, up-to-date set of nationalistic, patriotic, or inspirational lyrics which express the splendor and reverence of the music.

c. Evaluate the characteristics and function of this genre of music relative to traditional American culture and the American culture of today.
d. Integrate the characteristics and function of this music with effective oral and written communication.

Suggested Teaching Strategies:

After the study of American music in celebration, students are asked to prepare a five-minute speech appropriate for a celebration occasion (graduation, wedding, Fourth of July celebration, etc.). Each student decides the scenario for his/her speech and picks one musical selection from a collection prepared by the teacher to highlight the presentation of the speech. Each student further decides where to place the music - as "background" for the speech, as an introduction portion, as a rousing closing portion, etc.

Suggested Assessment Methods:

Following the preparation of the speech, each student presents his/her speech to the class with the accompanying musical selection. The class will be asked to evaluate, using a teacher/student made Likert scale, the effectiveness of the speech and the contribution the musical selection makes to the total delivery of the message.

3. Identify, analyze, and categorize the characteristics and function of American music in religion, ritual, and ceremony.

Suggested Objectives:

a. Discover aurally and visually the diverse characteristics and functions of American music in religion, ritual, and ceremony. Some examples could include native American music; funeral music including New Orleans Jazz; Sacred Harp and other early American hymns and service music; gospel music and spirituals; popular religious music (Jesus Christ Superstar; the music of Sandy Patti and other contemporary Christian artists).
b. Interpret through historical and musical analysis the components of American music of this genre and the vision, intention, and inspiration of the composers of this music.

Suggested Teaching Strategies:

After an aural and historical study of the general characteristics of American spirituals and gospel music, the teacher helps students discover how the spirituals and gospel music of Mississippi culture are similar and/or different. What were the historical events which inspired the Mississippi composers of this music?

Suggested Assessment Methods:

Students will prepare a poster which compares the characteristics of Mississippi spirituals and gospels with characteristics of this genre in other states.

c. Evaluate the characteristics of this genre of music relative to traditional American culture and the American culture of today.
d. Integrate the characteristics and function of this music with effective oral and written communication.

4. Identify, analyze, and categorize the characteristics and function of American music in entertainment.

Suggested Objectives:

a. Discover aurally and visually the diverse characteristics and functions of American music in entertainment.

Some examples could include American Musical Theater; the Minstrel Show; film scores; commercials and the advertising industry; and the Age of Technology.
b. Interpret through historical and musical analysis the components of American music of this genre and the vision, intention, and inspiration of the composers of this music.
c. Evaluate the characteristics and function of this genre of music relative to traditional American culture and the American culture of today.

Suggested Teaching Strategies:

Students will collect on tape several examples of music used in advertising (radio, tv, etc.). What is the goal of each example? Is it achieved? Students will develop a set of criteria to determine effectiveness and value of this music.

Suggested Assessment Methods:

The students will write a paragraph in their music journals describing how they feel about the fact that music is often used to sell goods and services. Is this a good use of the art form; why or why not?

d. Integrate the characteristics and function of this music with effective oral and written communication.

Strand: MUSIC IN A GLOBAL CULTURE.
COMPETENCIES:

1. Identify, analyze, and categorize the characteristics and function of celebratory music in a global culture.

Suggested Objectives:

a. Discover the use of music as a vital part of celebration in all cultures of the world.
b. Interpret the characteristics of national anthems and various other celebratory compositions including the vision, intention, and inspiration of the composers of this music.
c. Evaluate the importance of music in the celebrations of our global culture.

Suggested Teaching Strategies:

The teacher will present several aural examples of music of other cultures used in celebrations such as weddings and national holidays. Together, the class will discover the role that music plays in those ceremonies. Students will compare and contrast the uses of music in American celebrations with the uses of music in similar celebrations in other cultures. The class will discuss the merits of these comparable uses and determine the value of this music to each culture.

Suggested Assessment Methods:

Following the comparisons, students will develop a set of criteria for evaluating the affective response generated by celebratory music of our global culture.

d. Integrate the concept of expression through music with the role of celebration in all cultures.

2. Identify, analyze, and categorize the characteristics and function of music in global religions (including traditional music of Judaism and Christianity), rituals, and ceremonies.

Suggested Objectives:

a. Discover the use of music in the practice of most of the religions of the world.
b. Interpret the use of music as a projection of religious feeling and as a means of interpreting sacred texts.
c. Evaluate the similarities and differences of the music of the religions of the world.

Suggested Teaching Strategies:

The teacher will divide the class into small groups. Each group will investigate the use of music in the religious traditions of a particular global culture. The teacher will play aural examples representative of each designated global religion. The class will discuss the similarities and differences among the designated cultures.

Suggested Assessment Methods:

Having completed the assigned project, students will be asked to write a short essay that includes the similarities and differences in the role of music in these specific global religions.

d. Integrate the concept of musical expression with the role of religious music in a global society.

3. Identify, analyze, and categorize the characteristics and function of music for entertainment in a global culture.

Suggested Objectives:

a. Discover the portrayal of a story as presented through the media of opera, folk, and popular music of our global culture.
b. Interpret the various parts of this music (recitative, aria, verse-chorus, dance music, etc.) as contributing factors to its total effect in performance.

Suggested Teaching Strategies:

The teacher will play a videotape of a specified opera for the class. After each act, the class will discuss the elemental features characteristic of the opera and their functions within the context of the operatic genre.

Suggested Assessment Methods:

Upon completion of this intensive study, the student will be asked to list and briefly describe as many elemental components present in the performance of the opera as possible. A brief explanation should be given with regard to the effect each component has on the total performance of the opera. Possible opera selections could be La Boheme, Carmen, and The Magic Flute.

c. Evaluate the importance of the role of music as a key component of the composer's expressive content.
d. Integrate the music of an opera, folk songs, and popular selections with an evaluation of the aesthetic qualities of the prescribed genre.

Strand: MUSIC - COMMUNICATION OF THE HUMAN CONDITION.
COMPETENCIES:

1. Recognize and explain compositional devices and techniques which a composer uses to create a musical work.

Suggested Objectives:

a. Discover the characteristics that make various composers effective as communicators of musical sound.
b. Interpret the distinguishing features of the compositions of various 20th century composers.
c. Evaluate the compositional process and what it takes to be a composer.
d. Integrate the process of musical composition with the creation of various other human artistic endeavors.

Suggested Teaching Strategies:

The teacher will present quality recordings of various 20th century musical works which display traditional composition techniques as well as random or aleatoric compositional techniques. Side-by-side with this, the teacher will present quality prints or photographs of visual art which display corresponding techniques. Are there formal or structural similarities among the two mediums? Can other similarities be defined? In what ways do they differ?

Suggested Assessment Methods:

Following the class comparison of specific 20th century musical and visual compositions, students will choose another historical style period and develop their own comparative study of the compositional structure of the music and art of that period.

2. Develop specific measurement for making informed, critical assessments of the merit and effectiveness of performances and apply the measurements in personal participation in music.

Suggested Objectives:

a. Discover the concept of musical expression and communication through the art of performance.
b. Interpret the varied uses of the elements of music and expressive devices appropriate to a given musical performance.
c. Evaluate the effectiveness of the presentation of a musical work by a given performer.

Suggested Teaching Strategies:

The teacher will play several performances of a specified musical work by various artists. Students will discuss the similarities and differences in each performance and critique the effectiveness of each presentation.

Suggested Assessment Methods:

Students will develop a set of criteria that may be used to critique the effectiveness of a musical performance. Students should follow the same procedure that was used in the above activity.

d. Integrate the musical evaluation of a group or individual with the evaluation of other human artistic endeavors.

3. Evaluate a performance, composition, arrangement, or improvisation by correlating it to similar outstanding examples.

Suggested Objectives:

a. Discover the role of music critics in our global culture.
b. Interpret musical sound as part of the developmental process of one's ability to critique music.
c. Evaluate the expressive content of a given musical performance.
d. Integrate the concept of musical critiques with the global concept of oral and written communication.

Suggested Teaching Strategies:

The teacher will ask students to bring at least three newspaper articles to class containing critiques of local/national musical events. Students will discuss the critic's approach to the presentation of his/her critique and the validity of his/her viewpoint.

Suggested Assessment Methods:

Students will be asked to view a videotape of a musical performance and write a critique of the performance based upon the classroom discussion in the above exercise.

4. Evaluate a given musical work in terms of its aesthetic qualities and explain the musical means it uses to evoke feelings and emotions.

Suggested Objectives:

a. Discover how music is elemental to human expression in a global culture.
b. Interpret how a prescribed musical composition evokes a particular emotion within the listener.

Suggested Teaching Strategies:

The teacher will play musical examples of various types for the class. Each student will be asked to briefly write how the music made him/her feel. Upon completion of the examples, the class will compare and discuss the composer's expressive intent with the response evoked in each listener.

Suggested Assessment Methods:

Students will be asked to compile a list of the characteristics that make a specified musical composition evoke a particular emotion within the listener (e.g., joy, anger, sadness, etc.).

c. Evaluate the similarities and differences of the musical expressive qualities of given musical examples from various world cultures.
d. Integrate the influential factors surrounding the expressive content of American musical content with those of other world cultures.

Strand: THE STRUCTURE OF MUSIC.
(It is recommended that the content of this strand be incorporated as deemed appropriate in the previously listed strands.)
COMPETENCIES:

1. Understand the musical concept of rhythm.

Suggested Objectives:

a. Discover aurally and visually the properties and function of the musical element of rhythm. Some examples may include: meter (accent, triple, duple, syncopation, polyrhythms), tempo, rhythmic motion, and rhythmic components which contribute to the affective response.

Suggested Teaching Strategies:

The teacher introduces the dance rhythms of Tango (Argentina), Samba (Brazil), and Reggae (Jamaica).

Students watch a videotape of dancers performing these dance styles while accompanied by appropriate indigenous instruments. Students are helped to feel and interpret steady beat, syncopation, and accent aurally and visually (using actual tango, samba, and reggae music or the written rhythmic figures which represent the sounds).

Suggested Assessment Methods:

Once students are familiar with the similarities and differences among these three styles, the teacher plays several unfamiliar but representative recordings, both vocal and instrumental. Students are asked to identify which dance form (determined from the rhythmic structure) each example represents.

b. Interpret analytically, based on aural and visual stimulus, the varied uses of rhythm as presented in examples representing diverse genres and cultures.
c. Evaluate the effectiveness of the varied uses of rhythm inherent in the music of diverse genres and cultures.
d. Integrate the analysis and description of various musical examples with the oral and written communication skills of human culture.

2. Understand the musical concept of melody.

Suggested Objectives:

a. Discover aurally and visually the properties and function of the musical element of melody. Some examples may include: pitch (notes, intervals, staff, measures and bar lines, key signature, ascending, descending), conjunct and disjunct melodic patterns, melodic structure (repetition, contrast, phrase), and melodic elements which contribute to the affective response.
b. Interpret analytically, based on aural and visual stimuli, the varied uses of melody as presented in examples representing diverse genres and cultures.

Suggested Teaching Strategies:

The teacher presents a recording of a Hebrew Cantor singing the Kol Nidre from the Yom Kippur Evening service. This plaintive chant calls the faithful to atone for their sins. The teacher leads the students to discover whether this melody is conjunct or disjunct. The teacher can then play a recording of an adaptation of the melody for cello by Max Bruch and a choral/orchestral setting from Ernest Bloch's Sacred Service. How do the various settings of this chant compare?

Suggested Assessment Methods:

Students are asked to describe, either verbally during class or in written form, how the conjunct character of this melody portrays the meaning of the Hebrew text.

c. Evaluate the effectiveness of the varied uses of melody inherent in the music of diverse genres and cultures.

d. Integrate the analysis and description of various musical examples with the oral and written communication skills of human culture.

3. Understand the musical concepts of harmony and texture.

Suggested Objectives:

a. Discover aurally and visually the properties and function of the musical elements of harmony and texture. Some examples could include: consonance and dissonance; scales (major, minor, chromatic, pentatonic); intervals and chords; cadences; modulation; imitation; counterpoint; monophony, homophony, and polyphony; and harmonic and textural elements which contribute to the affective response.

Suggested Teaching Strategies:

The teacher presents four types of scales (major, minor, chromatic, and pentatonic) visually on the overhead and plays examples of the patterns of each scale on the piano in several keys. Once the class seems familiar with the characteristic sound of each scale, the teacher will play quality recordings of music composed using those scales.

Suggested Assessment Methods:

The teacher will present unfamiliar recordings of musical compositions based on each scale. Students will identify the scale each example typifies.

b. Interpret analytically, based on aural and visual stimulus, the varied uses of harmony and texture as presented in examples representing diverse genres and cultures.

c. Evaluate the effectiveness of the varied uses of harmony and texture inherent in the music of diverse genres and cultures.
d. Integrate the analysis and description of various musical examples with the oral and written communication skills of human culture.

4. Understand the musical concept of timbre.

Suggested Objectives:

a. Discover aurally and visually the properties and function of the musical element of timbre. Some examples could include: vocal (solo and choral, young versus mature voices, straight tone versus vibrato), instrumental (families of orchestra, electronic/computer generated sounds), dynamics, and timbral elements which contribute to the affective response.
b. Interpret analytically, based on aural and visual stimuli, the varied uses of timbre as presented in examples representing diverse genres and cultures.
c. Evaluate the effectiveness of the varied uses of timbre inherent in the music of diverse genres and cultures.

Suggested Teaching Strategies:

The teacher will ask the students to listen to two singers from diverse cultures and consider the differences in their vocal timbres. The class will then discuss the importance of this timbre on the effectiveness of the performance in its own culture.

Suggested Assessment Methods:

Students will be asked to follow the same procedure for two examples of instrumental music from diverse cultures. Students will express their view on the effective use of timbre in the form of a short essay.

d. Integrate the analysis and description of various musical examples with the oral and written communication skills of human culture.

HIGH SCHOOL CHORAL PERFORMANCE
COURSE DESCRIPTION
GRADES 9-12; one-year course

This Curriculum Guide is designed to provide a rationale for and an overview of the suggested educational scope of a choral performance class. The document assumes that all students participating in a choral class will be exposed to and gain some appropriate level of experience with listening to, analyzing, describing, creating, and evaluating music within the constraints of the choral rehearsal situation. Although geared to the needs, competencies, and expectations of the "traditional" choral class, the ideas expressed here can be adapted for non-traditional and specialized ensembles. The competencies labeled BASIC (B) are required for all students in all choral programs. The competencies labeled ADVANCED (A) are optional, but desirable if attainable, and are designed for those choral programs wishing greater challenges.

Reference numbers refer to two documents - the first two numbers refer to the strand and competency given in the *Mississippi Fine Arts Framework*, the last two refer to *National Standard* proficiency numbers.

STRANDS: Singing; Improvisation; Reading and Writing Music; Responding to Aural Musical Stimulus, Investigating, and Characterizing Music; Classification and Assessment of Music and Musical Performance; Music in Relation to the Other Arts and Disciplines; Historical, Stylistic, and Social Aspects of Music

Strand: SINGING.
COMPETENCIES:

1. Sing correctly using good breath support and control throughout their vocal ranges, alone and in groups. (B) 1.1.1.0

Suggested Objectives:

a. Discover techniques necessary to perform music competently, including singing posture, the mechanics of breathing, listening, and vocal development.
b. Interpret musical phrases through the use of appropriate breath control.
c. Evaluate aurally the impact breath control has on musical performance and accurate singing.
d. Integrate the concept of breath control into non-musical activities.

Suggested Teaching Strategies:

The music teacher, in cooperation with the physical education teacher, asks the students to attempt to utilize abdominal breathing techniques as utilized in singing as they attempt to increase their endurance in running distances in P.E. class.

Suggested Assessment Methods:

Students chart their endurance in singing musical phrases of increasing length as compared to their endurance in distance running in P.E. class. A comparison or correlation may be drawn which demonstrates that appropriate management of breath improves endurance in both activities.

2. Sing, with expression and technical accuracy, a diverse and large number of choral selections with a level of difficulty of 4 on a scale of 1 to 6, including some songs performed from memory. (B) 1.2.1.a

Suggested Objectives:

a. Discover, as a soloist or ensemble member, the effects musical elements and techniques exert on musical expression.

Suggested Teaching Strategies:

Discuss the composer's selection of expressive terms and their relationship to text and mood.

Suggested Assessment Methods:

Determine together the appropriateness of the expressive terms and develop a method of interpreting them.

b. Interpret musical content relative to dynamics, tempo, and articulation and to communicate the text to the listener.
c. Evaluate expression and meaning through the development of an appropriate musical vocabulary.
d. Integrate musical expressiveness into the oral and written communication skills of human culture.

3. Sing a cappella and accompanied with music written in three or more parts. (B) 1.3.1.b

Suggested Objectives:

a. Discover through aural and visual stimuli the harmonic texture (structure) of both polyphonic and homophonic music and the relationship accompaniment has to the vocal parts. Examples would include consonance and dissonance, techniques of tertian harmony associated with Common Practice period, and clusters and other 20th century harmonic ideas.
b. Interpret music based on style and performance practice, incorporating harmonic texture to communicate a message or emotion and the singer's awareness of his/her individual part relative to the framework of the musical composition.
c. Evaluate the use of harmony in vocal lines and accompaniment as it impacts the text.

Suggested Teaching Strategies:

A high school SATB choir is preparing "Anthony O'Daly" from Samuel Barber's Reincarnations. The teacher points out the quartal, hollow sounding characteristics of the harmonies, especially as a new voice enters. How is the agonizing content of the text related to the harmonies Barber has chosen for the vocal lines?

Suggested Assessment Methods:

The teacher asks the students to study the text in detail. What other harmonic compositional devices could have been employed to portray the emotion of the text? Ask students to offer oral suggestions of other harmonic devices that might portray a similar mood.

d. Integrate the concept of harmonic texture with the musical ideals of a global society.

4. Exhibit group performance skills. (B) 1.4.1.c

Suggested Objectives:

a. Discover the aural, vocal, and interpersonal skills required to learn and perform a variety of appropriate choral repertoire.
b. Interpret with expression, technical accuracy, and a sense of the contribution of the individual within the group setting, the text, and style of a varied choral repertoire.
c. Evaluate, both as a performer and as a member of a group, the musical and expressive elements inherent in the informal or formal performance of choral repertoire.
d. Integrate the cognitive, affective, and psychomotor domains of learning as they relate to a wide variety of

choral ensemble experiences, both as a singer and as a listener.

Suggested Teaching Strategies:

The teacher leads the class in a discussion of the value and role of the individual within the group setting. During the discussion, students discover and describe the various cognitive, affective, and psychomotor activities/skill levels necessary in order to appropriately participate in a choral music experience.

Suggested Assessment Methods:

The teacher asks students to record in their performance journals their assessment of their own contribution to a recent concert based upon the discussion above. What conclusions does each student draw with regard to the effectiveness and contribution made by his/her participation in the performance?

5. Sing, with expression and technical accuracy, a diverse and large number of choral selections with a level of difficulty of 5 on a scale of 1 to 6. (A) 1.5.1.d

Suggested Objectives:

a. Discover, as a soloist or ensemble member, the effects musical elements and techniques exert on musical expression.
b. Interpret musical content relative to dynamics, tempo, and articulation and communicate the text to the listener.

Suggested Teaching Strategies:

The SATB choir is preparing Mozart's "Laudate Dominum" from the Vespers de Confessore. The soprano soloist must interpret the solo, both alone and when accompanied by the choir, in a manner which communicates the prayerful textual content to the audience. This can be done through facial involvement and the appropriate use of rubato, legato, articulation of melismatic passages, and attention to dynamics.

Suggested Assessment Methods:

A videotape of the rehearsals will provide the stimulus for self-evaluation by the soloist. How deeply does the soloist understand the text and how obviously is it portrayed?

c. Evaluate expression and meaning through the development of an appropriate musical vocabulary.
d. Integrate musical expressiveness into the oral and written communication skills of human culture.

6. Sing music written in more than four parts in a choral setting. (A) 1.6.1.e

Suggested Objectives:

a. Discover the harmonic, rhythmic, and melodic relationships of each vocal line within a choral composition.
b. Interpret choral music of more than four parts based upon style and performance practice, incorporating harmonic texture to communicate a message or emotion.
c. Evaluate the use of harmony in the vocal lines and accompaniment as it impacts the text.
d. Integrate the concept of harmonic texture with the musical ideals of a global society.

Suggested Teaching Strategies:

The teacher presents recorded examples of various celebratory choral pieces representing several diverse cultures. A discussion of the harmonic elements of each selection is undertaken to determine what role harmonic texture plays in the communication of celebratory ideas in the depicted cultures.

Suggested Assessment Methods:

Students develop a rating scale which will enable them to judge the effectiveness of the harmonic elements of each celebratory piece presented.

7. Perform in small groups with one student on each vocal part. (A) 1.7.1.f

Suggested Objectives:

a. Discover the aural, vocal, and interpersonal skills required to learn and perform a variety of appropriate choral repertoire.

Suggested Teaching Strategies:

Students of a SATB jazz vocal sextet prepare Kirby Shaw's arrangement of When I Fall In Love. The teacher leads the sextet in analyzing the harmonic and melodic content of each vocal line and how the various lines interrelate. Through experimentation, the students discover the most appropriate and pleasing blend and balance interpretation for the arrangement.

Suggested Assessment Methods:

Audio recordings of various stylistic interpretations are evaluated by the sextet for expressive and stylistic effectiveness.

b. Interpret with expression, technical accuracy and a sense of the contribution of the individual within the group setting, the text and style of a varied choral repertoire.
c. Evaluate, both as an individual performer and as a member of a group, the musical and expressive elements inherent in the informal and formal performance of choral repertoire.
d. Integrate the cognitive, affective, and psychomotor domains of learning as they relate to a wide variety of choral ensemble experiences, both as a singer and listener.

Strand: IMPROVISATION.
COMPETENCIES:

1. Improvise stylistically correct harmonizing parts in a group setting. (B) 2.1.3.a

Suggested Objectives:

a. Discover the properties of harmony in general and the components of stylistic harmonization in a choral context.
b. Interpret aural and visual attributes of choral harmony in an improvisatory situation.

Suggested Teaching Strategies:

The teacher will provide the harmonic structure (either at the keyboard or with an appropriate recording) which will allow students to experiment with creating variations on a given melody.

Suggested Assessment Methods:

Students will create an evaluation system for determining the appropriateness and expressive qualities of each student's improvisation.

c. Evaluate improvised harmony based upon performance practice and stylistic expectations.
d. Integrate the concept of musical improvisation with improvisation in the other Arts disciplines as a spontaneous expression of the human condition.

2. Improvise rhythmic and melodic variations on specific melodies including those based on major and minor keys and those on pentatonic scales. (B) 2.2.3.b

Suggested Objectives:

a. Discover the individual properties of rhythm and melody and the combination of the two musical elements. Examples could include diatonic, chromatic, pentatonic, and blues melodies, and rhythmic patterns such as Latin, swing-style, and rock.
b. Interpret aurally and express vocally improvised variations upon given melodies in a given harmonic context.
c. Evaluate an improvised melody in a specific harmonic context based upon a determined set of cognitive and affective criteria appropriate for the prescribed context.
d Integrate knowledge of the role of musical improvisation in other cultures.

Suggested Teaching Strategies:

During a lesson on vocal jazz improvisation, the teacher presents recordings and information about vocal improvisation over a rhythmic choral pad as seen in the music of many African tribal cultures. In both instances, improvisation can be thought of as a spontaneous expression of emotion and/or storytelling.

Suggested Assessment Methods:

After analyzing the rhythmic and melodic elements of the African improvisations, students attempt their own vocal improv in a similar style with the purpose of "telling a story" to the audience (class).

3. Improvise original melodies in a given progressional chord context, each in a consistent style, meter, and tonality. (B) 2.3.3.c

Suggested Objectives:

a. Discover aurally the harmonic structure presented for improvisation.
b. Interpret vocally appropriate melodies in a specific harmonic context.
c. Evaluate improvised melodies based upon a determined set of cognitive and affective criteria.

Suggested Teaching Strategies:

After a study of the harmonic elements of a 12-bar blues and after various attempts to improvise over that particular harmonic structure, students will design a set of criteria (e.g., uses an appropriate amount of "blue notes," moves smoothly through the chord changes by singing common or appropriate leading tones just prior to chord changes, etc.) which will be used for self-evaluation of each improvised solo.

Suggested Assessment Methods:

Students will record their own improvisations over the 12-bar blues chord progressions and utilize the student-selected evaluation criteria to assess their personal performance. This procedure could be repeated several times during the course of the unit on blues for comparison and evaluation of progress on objectives.

d. Integrate the importance of the role of musical improvisation as a discrete compositional component and as an element of the musical heritage of various cultures.

4. Improvise stylistically correct harmonizing parts in a number of diverse styles in a group setting. (A) 2.4.3.d

Suggested Objectives:

a. Discover the properties of harmony in general and the components of stylistic harmonization in the context of varied choral styles. Examples could include the use of thirds and sixths, open fourth/fifth (Renaissance and Country).
b. Interpret the aural and visual attributes of choral harmony in an improvisatory situation.
c. Evaluate improvised harmony based upon performance practice and stylistic expectations.

Suggested Teaching Strategies:

Students develop and agree upon a harmonic context for a song which everyone knows well (e.g., a Christmas carol, folk song, etc.). Part of the class then sings the melody of the song while students take turns creating a harmonizing part which fits with the chord structure. Experimentation with harmonies in intervals with the melody of other than thirds and sixths (e.g., major or minor seconds, fourths, etc.) will help students hear the differences between a harmony part that fits with the chord structure and one that does not.

Suggested Assessment Methods:

The teacher presents a teacher-made recording of an unfamiliar song, melody alone, then melody with a chord structure played or sung with it. Following this selection is a recording of the melody with several different harmonizing parts presented one at a time and separated by silence on the tape. Students are asked to rank the separate harmonizing parts on a Likert scale which is designed to elicit affective response to the performances.

d. Integrate knowledge of the stylistic attributes of music with the stylistic characteristics of the other art disciplines and literature.

5. Improvise original melodies in a diversity of styles in a given progressional chord context, each in a consistent style, meter, and tonality. (A) 2.5.3.e

Suggested Objectives:

a. Discover aurally the harmonic structure presented for improvisation including the expected and implied stylistically idiomatic elements (e.g., blue notes, appropriate melodic embellishments, etc.).
b. Interpret vocally-appropriate melodies in a specific harmonic and stylistic context.

Suggested Teaching Strategies:

Following a study of melodic and implied harmonic and stylistic elements of Gregorian chant, students are challenged to improvise their own chant based on a given incipit.

Suggested Assessment Methods:

Students will tape their improvisations for self-evaluation with regard to appropriate use of melisma, appropriate melodic content, etc.

c. Evaluate improvised melodies based upon a determined set of cognitive and affective and stylistic criteria.
d. Integrate the importance of the role of musical improvisation as a discrete compositional component and as an element of musical heritage of various cultures.

Strand: READING AND WRITING MUSIC.
COMPETENCIES:

1. Illustrate the ability to read a vocal score of up to four staves by explaining how the elements of music are used. (B) 3.1.5.a

Suggested Objectives:

a. Discover visually the notational/symbolic elements presented.
b. Interpret musical notation, including articulation and dynamic markings, and translate the notation into appropriate vocal sound.

Suggested Teaching Strategies:

The teacher will analyze a piece of music with the group, pointing out articulation and dynamic markings, unfamiliar rhythmic patterns, chord progressions, and the form, using the full score. The teacher will give students an unfamiliar piece and note errors in their performance of the piece.

Suggested Assessment Methods:

The teacher will record the first reading of the unfamiliar piece for student self-evaluation in the group setting.

c. Evaluate the musical notation with regard to the effectiveness and suitability of the symbolic sound representations.
d. Integrate the notational elements of the music with the perceptions of the composer's musical intent for the performance of the prescribed composition.

2. Sight sing in a group setting, accurately and with expression, choral music with a level of difficulty of 3 on a scale of 1 to 6. (B) 3.2.5.b

Suggested Objectives:

a. Discover visually the music notational system and corresponding symbolic performance information.

Suggested Teaching Strategies:

Students are given a 2-voice hymn for sight-reading. Prior to actually singing the hymn, the teacher questions the class about the notation and performance information which will enable them to perform the exercise well. Through this questioning, the teacher also is instructing the class in his/her preferred method of approaching the sight-reading of a new piece.

Suggested Assessment Methods:

The teacher gives the choir an unfamiliar but similar hymn and asks the students to volunteer to lead the class through questioning to decode all notational and performance symbols.

b. Interpret the symbolic notation and translate it into appropriate vocal sound.
c. Evaluate the sight-reading experience with regard to accuracy and error correction.
d. Integrate the concept of symbolic representations of sound with standard oral and written communication.

3. Illustrate the ability to read a full vocal score by describing how the elements of music are used. (A) 3.3.5.c

Suggested Objectives:

a. Discover visually the notational/symbolic elements presented, including appropriate clefs.

Suggested Teaching Strategies:

The teacher distributes copies of a familiar English partsong written in the original notation, using soprano, alto, tenor, and bass clefs, to the select Madrigal ensemble. The teacher assists students in discovering that the original clefs were used to make the reading of the parts simpler for the singers, as all notes would appear on the staff rather than above or below it. Students sing through the partsong, attempting to read the clefs.

Suggested Assessment Methods:

As an enrichment activity, the teacher distributes an unfamiliar partsong written in the original clefs. Following the above lesson, students are given staff paper and are asked to transcribe their own part into contemporary clefs. The teacher collects the transcriptions and prepares a new score of the partsong for rehearsal.

b. Interpret musical notation including diacritical markings and translate the notation into appropriate vocal sound.
c. Evaluate the effectiveness and suitability of the symbol/sound relationships.
d. Integrate the concept of symbolic representation of sound with the global concept of oral and written communication.

4. Decode and translate nonstandard notational devices used by some twentieth-century composers. (A) 3.4.5.d

Suggested Objectives:

a. Discover the specific symbolic language relative to some 20th century compositions.

Suggested Teaching Strategies:

The teacher distributes copies of Dennis Kam's "Two Moves and the Slow Cat," a "sound" piece for SATB choir based on the stylistic element of scat. The choir reads the composer's instructions for performing the piece and begins to look at the score for the first movement (written in horizontal blocks rather than on a staff; notation is often just syllables written high, middle, low in block; use of triangles and other shaded line figures). Without hearing a recording, the choir begins to decipher the notation and translates the notation into vocal sound.

Suggested Assessment Methods:

Without further instruction from the teacher, the choir attempts to "sight read" the second movement of the same piece.

b. Interpret the nonstandard notation symbols and translate them into the sounds that they are designed to represent utilizing specific translational sound vocabulary and rule systems.
c. Evaluate the musical notation with regard to the effectiveness and appropriateness of the symbol/sound relationships.
d. Integrate the concept of nonstandard symbolic representations of sound with the global concept of nonstandard oral and written communication.

5. Sight sing in a group setting, accurately and with expression, music with a level of difficulty of 4 on a scale of 1 to 6. (A) 3.5.5.e

Suggested Objectives:

a. Discover visually the symbolic notational system and corresponding symbolic performance information.

Suggested Teaching Strategies:

The teacher prepares a familiar hymn harmonization or simple SATB folk song harmonization by adding unexpected articulation and dynamic markings to the score. When the hymns are presented to the choir as a sight singing exercise, students are told to pay special attention to the articulations and dynamics as they perform the selections.

Suggested Assessment Methods:

For an enrichment activity, several good music readers in the choir are asked to prepare hymns and/or folk songs in a similar fashion to be sight read by the choir in later sessions.

b. Interpret the symbolic notation and translate it into appropriate vocal sound.
c. Evaluate the sight-reading experience with regard to accuracy and error correction.
d. Integrate the concept of symbolic representations of sound with standard oral and written communication.

Strand: RESPONDING TO AURAL MUSICAL STIMULUS, INVESTIGATING, AND CHARACTERIZING MUSIC.
COMPETENCIES:

1. Examine aural examples of a diverse repertoire of music, representing various genres and cultures, by explaining the use of elements of music and expressive devices. (B) 4.1.6.a

Suggested Objectives:

a. Discover aurally the use of the elements of music and expressive devices as major contributors to the diversity of various musical examples.

Suggested Teaching Strategies:

The teacher presents recordings of Jean Berger's "Alleluia" from Brazilian Psalm, Leonard Bernstein's "Gloria Tibi" from MASS, and Randall Thompson's "Alleluia." These selections, each by a 20th century American composer, can be characterized as having energy and emotion created by rhythmic activity, especially syncopation and mixed meter. Through questioning and building upon the input from the class, the teacher helps students discover that the element of rhythm is also used as a type of expressive compositional device as shown in these examples.

Suggested Assessment Methods:

Following this lesson, the teacher asks the choir to think about their current repertoire and list and describe those pieces which use the element of rhythm in a similar manner.

b. Interpret the varied uses of elements of music and expressive devices as presented in aural examples representing diverse genres and cultures.
c. Evaluate the effectiveness of the uses of the varied musical and expressive elements inherent in diverse genres and cultures.
d. Integrate the analysis of various music examples with the oral and written communication skills of human culture.

2. Exhibit extensive knowledge of the technical terminology of music. (B) 4.2.6.b

Suggested Objectives:

a. Discover visually and aurally the notational and symbolic elements presented in a prescribed musical composition.
b. Interpret diacritical markings of a particular composition and express effectively their musical significance.

Suggested Teaching Strategies:

In the early stages of rehearsal on a particular selection, the teacher helps the choir to identify and define the various expressive markings in the score. Immediately after identifying an expressive marking, the teacher has the choir rehearse this section of the score adding the expressive quality suggested by the marking.

Suggested Assessment Methods:

Following several identify-define-perform sessions, the teacher asks for volunteer student conductors to attempt to accurately interpret the expressive qualities of the score. A variety of interpretations should be encouraged. The choir can decide collectively which interpretation they prefer.

c. Evaluate the effective use of the technical vocabulary with regard to various musical presentations.
d. Integrate the technical vocabulary of music with basic oral and written communication.

3. Locate and describe compositional devices and techniques used to provide unity, diversity, tension, and release in a musical work, and list examples of other works that use the same devices and techniques. (B) 4.3.6.c

Suggested Objectives:

a. Discover the properties of compositional devices and techniques in stylistically diverse choral literature.

Suggested Teaching Strategies:

The teacher presents quality recordings of several choral compositions demonstrating the compositional devices apparent in ABA song form. Through the use of teacher questioning and student investigation and *discovery, the compositional devices and techniques can be compared and contrasted.*

Suggested Assessment Methods:

A list of the compositional devices discovered is provided for students to utilize as they match the particular device to a "drop the needle" aural presentation of the recorded works studied.

b. Interpret the uses of the compositional devices and techniques as key elements in the process of identification of selected choral works.
c. Evaluate the compositional devices and techniques as inherent components of the compositional unity and variety of a musical work.
d. Integrate diverse compositional devices and techniques with musical works in which similar uses are made of these elements.

4. Exhibit the ability to perceive and recall musical events by explaining in detail significant events occurring in a specific aural example. (A) 4.4.6.d

Suggested Objectives:

a. Discover aurally the musical framework that characterizes a specific musical event.
b. Interpret the musical content relative to the performance of a given aural example of music.
c. Evaluate the listening experience with regard to the content and effectiveness of the performance.

Suggested Teaching Strategies:

During the next class period following a performance by the choir, the teacher leads the class in discussing the performance and its overall effectiveness. A list of remembered errors or other concerns is made for reference when the class views the videotape of the performance.

Suggested Assessment Methods:

Students compare their remembered errors or concerns to the actual events on the tape.

d. Integrate the perception of a particular musical event with effective global, oral, and written communication skills.

5. Assess ways in which musical materials are used in a specific example relative to ways in which they are used in the works of a similar genre or style. (A) 4.5.6.e

Suggested Objectives:

a. Discover the elemental, compositional, and affective parameters which define an example as belonging to a specific genre or style.
b. Interpret the meaningful relationships between the characteristics of the example and other works of the genre or style.
c. Evaluate the artistic value of the characteristics of a particular genre or style.
d. Integrate the meaning and value of the selected genre or style as it relates to music of our own and other cultures.

Suggested Teaching Strategies:

The choir rehearses and performs a medley of the music of American composer Cole Porter entitled "Cole Porter" and arranged by Mac Huff. Porter made a significant contribution to American Musical Theatre of his day and many of those famous songs are included in this arrangement. The teacher presents for consideration for performance in subsequent concerts, similar arrangements of medleys of the music of Steven Sondheim, and Rodgers and Hammerstein. The choir is asked to compare and contrast the arrangements and discuss their views on the contributions these composers made to American Musical Theatre repertoire.

Suggested Assessment Methods:

The class derives a rating scale by which they can judge the quality of other music arrangements of this genre.

6. Examine and explain uses of the elements of music in a specific work that make it different, interesting, and expressive. (A) 4.6.6.f

Suggested Objectives:

a. Discover analytical techniques necessary to describe distinctive musical characteristics in a given musical work.

Suggested Teaching Strategies:

While studying and preparing Schubert's Mass in G, the teacher helps the choir to discover the various compositional devices which cause this piece by an early Romantic composer to evoke the emotions intended by the composer. Analysis of the harmonic content reveals many "Romantic" chord progressions. Analysis of the form of each movement reveals a similar structure to masses of the Classical period, etc.

Suggested Assessment Methods:

The teacher presents aural examples of the "Kyrie" from Schubert's Mass in G and the "Kyrie" from Schubert's Mass in Eb. The choir is asked to analyze this new work with regard to the similarities and differences heard in the two settings of the same text.

b. Interpret analytically the unique elements encompassed within the framework of a given musical composition.
c. Evaluate the structural elements of music with regard to its unique, interesting, and expressive qualities.
d. Integrate the structural analysis in a given work with effective oral and written communication skills.

Strand: CLASSIFICATION AND ASSESSMENT OF MUSIC AND MUSICAL PERFORMANCE.
COMPETENCIES:

1. Develop specific criteria for creating informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements, and improvisations, and use the criteria in their personal participation in music. (B) 5.1.7.a

Suggested Objectives:

a. Discover the necessary elements for establishing an evaluation system.
b. Interpret a determined set of evaluation criteria relative to individual and group performance.
c. Evaluate prescribed or original evaluation criteria relative to the student's individual performance.

Suggested Teaching Strategies:

The teacher and student will develop a form for self-evaluation by the student.

Suggested Assessment Methods:

Using the developed form, the student will evaluate his/her own performance and correlate the evaluation with the teacher's evaluation.

d. Integrate musical evaluation on an individual level with evaluation of human artistic endeavors.

2. Judge a performance, composition, arrangement, or improvisation by comparing it to corresponding or outstanding examples. (B) 5.2.7.b

Suggested Objectives:

a. Discover the analogous characteristics of the given musical presentation and its similar or exemplary models.
b. Interpret the cognitive and affective elements of the given musical presentation and the exemplary models.
c. Evaluate the given musical presentation based upon defined or original criteria.
d. Integrate these evaluation procedures and experiences in music with evaluations of other human artistic endeavors.

Suggested Teaching Strategies:

The choir members discuss, define, and compile a set of evaluation criteria for critiquing choral performances. The drama students have also spent some time discussing, defining, and compiling a set of evaluation criteria for critiquing dramatic or theatrical performances. The teachers arrange for both classes to view Leonard Bernstein's musical drama West Side Story together. Following the completion of the performance, the entire group uses both sets of criteria to evaluate the performances from several perspectives and levels. Comparisons and contrasts of the evaluations are then discussed by the entire group.

Suggested Assessment Methods:

As a group and with the aid of a certified dance educator, the entire group develops a set of criteria for critiquing the dance and choreographic segments of West Side Story.

3. Judge a specific musical work in terms of its expressive qualities and identify the musical means it uses to bring out feelings and emotions. (A) 5.3.7.c

Suggested Objectives:

a. Discover the expressive qualities of a given musical work.

Suggested Teaching Strategies:

The choir is studying and preparing "Plorate filii Israel," from Carissimi's oratorio Jeptha. Through analysis of the score and its compositional devices, a determination is made of the emotional and/or expressive intentions of the composer in conveying the text "Weep oh daughters of Israel."

Suggested Assessment Methods:

The choir listens to one or two recordings of this movement. As a group, the choir determines the effectiveness of each performance and decides how they will approach their own performance of the movement.

b. Interpret the expressive meanings of the musical and/or compositional elements.
c. Evaluate the effectiveness of the presentation of the musical work in evoking appropriate or desired feelings or emotions.
d. Integrate the evaluation of expressive qualities in music with evaluation of expressive qualities in other human artistic endeavors.

Strand: MUSIC IN RELATION TO THE OTHER ARTS AND DISCIPLINES.
COMPETENCIES:

1. Explain how elements, artistic processes (such as imagination or craftsmanship), and organizational principles (such as unity and variety or repetition and contrast) are utilized in similar and distinctive ways in the different arts and give examples. (B) 6.1.8.a

Suggested Objectives:

a. Discover the similarities inherent in the structural, creative, and organizational processes in the various art disciplines.
b. Interpret the ways in which the structural, creative, and organizational processes are utilized and developed with regard to each art discipline.
c. Evaluate the effectiveness of the various processes with regard to the resulting affective responses.
d. Integrate the analysis of these usages with appropriate oral and written communication skills.

Suggested Teaching Strategies:

The choir is preparing a medley of selections from The Phantom of the Opera. In preparation for presenting the medley, the choir teacher divides the choir into groups of ten students and assigns sections of the original book as a reading activity. During a subsequent choir rehearsal, each group presents an oral report on the segment of the original work.

Suggested Assessment Methods:

Following the presentations by each group, choir members are asked to write two paragraphs in their music journals about how the musical setting of the story reflects the actual prose version.

2. Compare characteristics of other arts within a specific historical period or style and give examples from global cultures. (B) 6.2.8.b

Suggested Objectives:

a. Discover through visual or aural stimuli the characteristics of varying art forms contained within a particular historical period or style from numerous global cultures.

Suggested Teaching Strategies:

The teacher presents several pictures of Baroque/Rococo architecture, sculpture, decorative artifacts for the home, and representative paintings of the period. The choir compares each picture and develops a set of common characteristics (use of embellishments, elaborate decorations, goldleaf detail, etc.). The teacher plays recordings of solo and choral music from this time period which also displays some of these same characteristics. Comparisons and conclusions about the lifestyle and culture of the people of that day are drawn.

Suggested Assessment Methods:

The class breaks into groups to briefly research the art and architecture of the Renaissance and Classical historical style periods and attempts to develop common characteristics of the music of those periods.

b. Interpret the expressive qualities of given examples of various art forms as evoked by the artistic endeavor of its creator.
c. Evaluate the similarities and differences of prescribed examples of varying art forms within a designated historical period.
d. Integrate the analysis of art forms of a particular historical period or style with the oral and written communication skills of human culture.

3. Describe ways in which the principles and subject matter of other disciplines outside the arts are interwoven with those of music. (B) 6.3.8.c

Suggested Objectives:

a. Discover through cultural, historical, and societal perspectives the unity in thought and structure inherent in all disciplines.
b. Interpret music using a broader base of basic knowledge and skills which clarifies the context and content of musical selections.

Suggested Teaching Strategies:

The teacher reviews the elements evidenced in the structure of a written narrative including such things as introductory statement, development, and climax. Have students read the text of a given musical selection locating the same elements evidenced in narrative form.

Suggested Assessment Methods:

Have students describe the impact these elements have in the interpretation of the piece, musically.

c. Evaluate the role music plays in the development of the complete individual within the context of human existence.
d. Integrate skills and styles learned in music performance into other discipline subject matter using appropriate oral and written communications.

4. Correlate the uses of characteristic elements, artistic processes, and organizational principles found in the arts in distinct historical periods and separate cultures. (A) 6.4.8.d

Suggested Objectives:

a. Discover the elemental components and the organizational processes inherent to the creation of various art forms within the context of a given historical period or culture.

Suggested Teaching Strategies:

The choir compares the art, architecture, and music of the Baroque period with regard to similarities in structure, composition, and embellishment or decoration.

Suggested Assessment Methods:

The choir prepares a list of characteristics which are similar in each art discipline during the Baroque period.

b. Interpret analytically the unique elements encompassed within the framework of a given example of a specific art form.
c. Evaluate the diverse structural devices and techniques as elements of the unity and variety of a prescribed art form example.
d. Integrate the knowledge of the elemental components of various art forms with an evaluation of the effective use of each component.

5. Describe how the roles of creators, performers, and others involved in the production and presentation of the arts compare and contrast. (A) 6.5.8.e

Suggested Objectives:

a. Discover the many facets of experience involved in the creation of an artistic work.
b. Interpret the function of creators, performers, and others involved in each art form relative to the prescribed artistic work or set of compared works.

Suggested Teaching Strategies:

The role of the solo performer of traditional music (music of the Classical and Romantic eras in particular) is compared to the role of the solo performer in American jazz or popular music. In the former, it is expected that the performer adheres to the composer's exact notes, rhythms, etc., and in the latter, the performer acts as a co-composer, spontaneously improvising and altering the original version to suit his/her particular mood at the time.

Suggested Assessment Methods:

Once the choir members are familiar with the performance characteristics of several style periods, the teacher can assign certain works to be prepared according to those guidelines but without exact instruction from the teacher.

c. Evaluate analytically the artistic work or set of compared works based upon a developed or prescribed system.
d. Integrate an evaluation of the effectiveness of the function of each participator in the creation of an artistic work with other appropriate examples of participatory events in our global culture.

Strand: HISTORICAL, STYLISTIC, AND SOCIAL ASPECTS OF MUSIC.
COMPETENCIES:

1. Categorize by genre or style and by historical period or culture unfamiliar but representative aural examples of music and justify their categorizations. (B) 7.1.9.a

Suggested Objectives:

a. Discover the individual characteristics that identify the musical composition by genre, style, historical period, or culture.
b. Interpret, based upon an aural stimulus, the musical content relative to genre, style, historical period, or culture.
c. Evaluate the characteristics that denote the specific identification of the composition presented aurally.

Suggested Teaching Strategies:

The teacher reviews diverse stylistic performance practices of several historical periods. After discussion, students listen to a variety of musical performances and classify them into groups based on stylistic characteristics.

Suggested Assessment Methods:

Have students list the characteristics of each group that led to the placement of the aural selections within that group.

d. Integrate the concept of musical classification with the global concept of oral and written communication.

2. Locate sources of American music genres, trace the evolution of those genres, and cite familiar musicians associated with them. (B) 7.2.9.b

Suggested Objectives:

a. Discover the source and historical evolution of various musical genres in the American culture.

Suggested Teaching Strategies:

While preparing music from Les Miserables, students discover that the compositional techniques and type of singing required in this musical theatre work is most closely associated with techniques and singing found in the operatic repertoire. The teacher plays recordings of late Mozart ensemble finales, excerpts from Verdi's Turandot and Aida, and demonstrates contrast by playing any Gilbert and Sullivan chorus or "The Telephone Hour" from Bye Bye Birdie.

Suggested Assessment Methods:

The choir prepares music from the Sondheim musical Company. Students determine, through score study and listening to the original cast recording, whether this piece has more in common with opera or popular music.

b. Interpret specific American musical genres and the compositional techniques of certain well-known composers of that genre.

c. Evaluate the musical content, style, and performance practice inherent in the performance of various American music genres.
d. Integrate the diversity of American musical genres with stylistic influences in various musical cultures.

3. Identify different roles that musicians perform, list representative individuals who have functioned in each role, and explain their activities and achievements. (B) 7.3.9.c

Suggested Objectives:

a. Discover the criteria cited as representative of various musical roles in a global society.
b. Interpret the activities and achievements of representative individuals in the context of various musical roles.
c. Evaluate the function and effectiveness of various musical roles within a global culture.
D. Integrate the various roles of musicians within a societal environment of a particular culture.

Suggested Teaching Strategies:

The teacher presents information on the role of the musician in today's American life. As a contrast, the teacher also presents information on the role of a musician during the patronage eras of the Baroque and Classical historical style periods. The various roles are compared and contrasted.

Suggested Assessment Methods:

As an enrichment exercise, members of the choir can be assigned to interview musicians within the community. Can these individuals support themselves by working as a musician or must they supplement their income in other ways? Do today's community musicians perform in only one area (orchestral, opera, etc.) or do they perform as needed in all areas? What attracted them to the lifestyle of a musician, etc.? Perhaps the musicians interviewed can attend a choir rehearsal to discuss careers in music.

4. Identify and describe the stylistic features of a specific musical work that serve to define its expressive tradition and its historical or cultural context. (A) 7.4.9.d

Suggested Objectives:

a. Discover the stylistic features which characterize a given work as a component of a prescribed historical or cultural context.
b. Interpret the musical content relative to its historical or cultural context.
c. Evaluate the musical and expressive elements inherent to the content of a prescribed musical composition.

Suggested Teaching Strategies:

The choir is preparing Hutcheson's "Lament for a Lost Child," written in 1974. The piece requires speech, wailing, notated singing on neutral syllables, dramatic dynamic contrasts, tone clusters, etc., all to express the memory of a lost child. After the notation and expressive elements of the piece are translated into sound by the choir, a discussion of how these elements are used and the types of emotions they evoke can be held to assist the choir in interpreting and presenting the full emotional impact of this piece.

Suggested Assessment Methods:

Similar discussions of the value and impact of the expressitivity of other works to be presented on the program with the "Lament" can be held. How should these pieces be programmed? Should something be said to the audience; if so, what, by whom, etc.?

d. Integrate the musical analysis with effective oral and written communication skills.

5. Identify and explain the music genres or styles that demonstrate the influence of several cultural traditions, identify the cultural origins of each influence, and trace the historical conditions that produced the synthesis of influences. (A) 7.5.9.e

Suggested Objectives:

a. Discover the musical traditions of various cultures and the characteristics evident in each style or genre.

Suggested Teaching Strategies:

The choir is preparing a program of traditional arrangements of spirituals. The teacher discusses what an oral tradition is and that spirituals are part of our American oral tradition. Comparisons of arrangements of the same spiritual will enable the students to see that each arranger felt at liberty to make alterations to the rhythms and melodies as he/she saw fit in order to offer another interpretation of the traditional tune.

Suggested Assessment Methods:

A similar lesson can be done with American folk music, which is also based upon an oral tradition. Students can collect recordings or arrangements to be utilized for information on interpreting these selected pieces.

b. Interpret the various musical styles or genres and identify the influence of each upon various cultures.
c. Evaluate the influential factors surrounding the music of numerous cultural sources.
d. Integrate numerous musical traditions of various cultures with the historical conditions that produced a synthesis of the musical influences upon each culture.

9-12 MUSIC GLOSSARY

COMPETENCY/OBJECTIVE VERBS

(based on *Merriam-Webster Collegiate Dictionary*, 10th edition)

Discover - to obtain knowledge for the first time; to acquire knowledge with little effort of intent or through study and practice.

Interpret - to explain or tell the meaning of aurally and/or visually expressed musical thoughts, concepts, and/or ideas; to present this information in understandable terms.

Evaluate - to determine the significance, worth, or condition of aurally and/or visually expressed musical thoughts, concepts, and/or ideas by careful appraisal and study.

Integrate - to form, coordinate, or blend into a functioning, unified whole all appropriate elements of musical thought, concepts, and/or ideas; to incorporate into a larger unit.

MUSICAL AND EDUCATIONAL TERMINOLOGY

(based upon *Webster's/Harvard Dictionary of Music*/other professional textbooks as cited)

Advanced competency - specifies a level of achievement more likely to be attained by students who have elected specialized courses in music.

Affective domain - (from Krathwohl's Taxonomy) describes a hierarchy of effective (attitudes, interests, values) processes and responses; the levels are receiving, responding, valuing, organization, characterization by a value or value complex.

Assessment method - means by which the mastery of an objective is determined.

Auditory - of, related to, or experienced through hearing.

Basic competency - a level of achievement expected of all students in the choral performance class.

Blues scale - from American popular music form - based upon the diatonic major scale with altered or "blue" notes (lowered 3rd, lowered 5th, lowered 7th). Transposable to any key, the C blue scale would consist of the notes C, D, Eb, F, Gb, A, Bb, C.

Breath control - efficient and appropriate management of breathing process for singing.

Choral performance class - a choir of any size, configuration (e.g., SATB, SSAA, TTBB, etc.), or genre (Show Choir, Concert Choir, Madrigals, etc.) whose primary function is the study and performance of appropriate choral repertoire.

Chromatic scale - the application of the semitonal intervals to the whole tone intervals of a diatonic scale, resulting in a scale with twelve tones to the octave.

Cognitive domain - (from Bloom's Taxonomy) describes a hierarchy of cognitive (thinking) processes; the levels are knowledge, comprehension, application, analysis, synthesis, and evaluation.

Compositional devices - the melodic, harmonic, rhythmic, formal, and expressive techniques used to create and sustain a musical composition (e.g., the use of terraced dynamics in the Baroque period, 12-tone, and serial technique in 20th century music).

Curriculum guide - printed material that is collated for the purpose of providing teachers with some direction on what to teach; it may be used as a sourcebook of goals and objectives (based on *Foundations of Music Education* 2nd ed. by Ables, Hoffer, and Klotman).

Diatonic scale - the natural scale, consisting of five whole tones and two semitones; music is called "diatonic" if it is confined to the notes of this scale, to the exclusion of chromatic tones.

Elements of music - pitch (melody), rhythm, harmony, timbre, form, dynamics, and texture.

Enrichment - any activity or event which further expands the musical knowledge of the choir, class, or individual.

Expression, expressive, expressively - with appropriate dynamics, phrasing, style, and interpretation, and appropriate variations in dynamics and tempo.

Fixed response - methods of evaluation which allow the learner to choose from a prescribed set of possible answers.

Genre - a type or category of music (e.g., sonata, opera oratorio, art song, gospel, suite, jazz, madrigal, march, work song, lullaby, barbershop, Dixieland, etc.).

Global culture - of, relating to, or involving the integrated belief systems, social forms, and material traits associated with the various socio-political groups of the world, past and present.

Improvisation - the art of performing music spontaneously without the aid of manuscript, sketches, or memory.

Kinesthetic - sensory experience derived from the movement of the body.

Latin rhythmic patterns - syncopated patterns associated with Latin American musical styles such as salsa, bossa nova, samba, etc.

Level of difficulty - (from National Standards manual)

Level 1 - very easy; easy keys, meters, rhythms; limited ranges.

Level 2 - easy; may include changes of tempo, key, meter; modest ranges.

Level 3 - moderately easy; contains moderate technical demands, expanded ranges, and varied interpretive requirements.

Level 4 - moderately difficult; requires well-developed technical skills, attention to phrasing and interpretation, and ability to perform various meters and rhythms in a variety of keys.

Level 5 - difficult; requires advanced technical and interpretive skills; contains key signatures with numerous sharps or flats, unusual meters, complex rhythms, subtle dynamic requirements.

Level 6 - very difficult; suitable for musically mature students of exceptional competence.

Musical content - the musical events, physical details, and data about a musical stimulus that can be presented as cognitive, affective, or psychomotor information.

Open-ended response - methods of evaluation which allow the learner to apply his/her knowledge by creating the correct answer.

Performance practice - the study of conventions of performance of music literature of various historical periods (from *The Choral Experience* by Ray Robinson and Allen Winold).

Pentatonic scale - a scale that has five tones to the octave (e.g., the most common version is the tonal pentatonic scale which has no semitones [CDFGA]); this scale occurs often in the ancient music of China, Polynesia, Africa, and in the music of the American Indians, Celts, and Scots.

Psychomotor domain - (from Simpson's Categories) describes a hierarchy of skill development; the levels are perception, set, guided response, mechanism, complex overt response, adaptation, origination.

Rock rhythmic patterns - driving duple "straight" eighth note patterns with back beats on 2 and 4.

Rubric - assessment instrument used for evaluation.

Sightread - to decode, translate, and perform instantaneously the notational components of a written musical example.

Style - the distinctive or characteristic manner in which the elements of music are treated; in practice, the term may be applied to composers (the style of Copeland), periods (Baroque style), media (keyboard style), nations (French style), form or type of composition (fugal style, contrapuntal style), or genre (operatic style, bluegrass style).

Stylistically idiomatic elements - refers to the components of music and musical expression which are peculiar to a particular genre of music (e.g., treatment of eighth note passages in swing style, appropriate use of vibrato in Renaissance music, etc.).

Swing rhythmic patterns - subdivision of the beat into triplets with the first two notes tied; swing eighth notes are performed with the second note of a group of two eighth notes receiving the accent, etc.

Technical accuracy, technical skill - the ability to perform with appropriate timbre, intonation, and diction and to play or sing the correct pitches and rhythms.

Timbre - the character or quality of a sound that distinguishes one instrument, voice, or other sound source from another.

Visual - of, related to, or experienced through seeing.

BEGINNER BAND
COURSE DESCRIPTION
One-year course

This Curriculum Guide is designed to introduce beginning band students to basic music fundamentals and individualized instruments.

STRANDS: **Orientation to Musical Instruments, Performance, Music Theory**

Strand: ORIENTATION TO MUSICAL INSTRUMENTS.
COMPETENCIES:

1. Assemble and properly maintain band instruments.

Suggested Objectives:

a. Assemble instrument.
b. Use correct hand positions when holding the instrument.
c. Properly maintain instrument.
d. Demonstrate correct posture while holding instrument.

Suggested Assessment Methods:

Teacher observation of each student.

Strand: PERFORMANCE.
COMPETENCIES:

1. Play with beginning characteristic tone quality while demonstrating proper embouchure/grip and concept of tonguing/articulation.

Suggested Objectives:

a. Perform correct embouchure/grip.
b. Sit with proper posture.
c. Articulate correctly.

Suggested Assessment Methods:

Listen and evaluate for acceptable individual and ensemble tones.

2. Play and count basic rhythm patterns and their corresponding rests while using basic mathematics to divide longer notes or rests into shorter ones.

Suggested Objectives:

a. Count and play whole notes and rests.
b. Count and play half notes and rests.
c. Count and play quarter notes and rests.

d. Count and play eighth notes and rests.
e. Count and play dotted half notes.
f. Count and play dotted quarter note and eighth note patterns.

Suggested Assessment Methods:

Students will verbalize and write musical notation for all above rhythms.

Students will sight-read rhythms on their instruments.

3. Play scales on wind and keyboard instruments and play basic rudiments on percussion instruments while observing key signatures.

Suggested Objectives:

a. Play B-flat concert scale.
b. Play A-flat concert scale.
c. Play F concert scale.
d. Play flams.
e. Play paradiddles.
f. Play 5-stroke roll.
g. Play flam-taps.
h. Play double stroke roll.
4. Introduce different tempo (allegro, andante, moderato, ritard) and dynamic markings (piano forte, mezzo forte, mezzo piano).

5. Perform as a group at various times during the year to demonstrate proper performance behavior and learned skills.

Strand: MUSIC THEORY.
COMPETENCIES:

1. Define, identify, and demonstrate basic music theory terms and symbols.

Suggested Objectives:

a. Recognize and illustrate staff, bar line, and measure.
b. Recognize and illustrate time signatures (2/4, 3/4, 4/4, treble clef, bass clef, double bar line, and ledger lines).
c. Recognize and apply repeat signs, accidentals, key signatures (Bb, Eb, and F), fermata, and breath mark.
d. Recognize and apply flat, sharp, natural, tie, and slur.
e. Recognize and demonstrate first and second endings, fine, D.C., accent, and pick-up notes.
f. Recognize solo and soli.

Suggested Teaching Strategies:

The teacher will use flash cards with above terms and symbols for students to identify or define. The teacher will listen to students perform the terms and symbols they find in their music.

INTERMEDIATE BAND I
COURSE DESCRIPTION
One-year course

This Curriculum Guide is designed to continue the development of fundamental skills learned in Beginner Band and also introduce new skills pertinent to intermediate band students on their instruments.

STRANDS: Performance, Music Theory

Strand: PERFORMANCE.
COMPETENCIES:

1. Review different tempo (allegro, andante, moderato, ritard) and volume markings (piano forte, mezzo forte, mezzo piano). Students will also be introduced to tempo, accelerando, pianissimo fortissimo, crescendo, decrescendo, and diminuendo.
2. Introduce a variety of musical styles using different articulations.

Suggested Objectives:

a. Play staccato style.
b. Play legato style.
c. Play marcato/march style.
d. Recognize and apply accent.

3. Introduce playing and counting rhythm patterns and their corresponding rests while using math skills to divide longer notes and rests into shorter ones.

Suggested Objectives:

a. Count and play sixteenth and eighth note combinations.
b. Count and play in cut time (whole note, half note, quarter note, eighth note, and corresponding rests).
c. Count and play basic rhythms in 6/8 time in six.
d. Count and play simple syncopation.

Suggested Assessment Methods:

Students will verbalize and write counts for all above rhythms and also sight-read rhythms on their instruments.

4. Play scales on wind and keyboard instruments while observing key signatures and play basic rudiments on percussion instruments.

Suggested Objectives:

a. Play E-flat concert scale.
b. Play C concert scale.
c. Play chromatic scale one octave.
d. Play flamadiddle.
e. Play flam accent.
f. Play a nine-stroke roll.
g. Reinforce objectives stated in Beginner Band.

Suggested Assessment Methods:

Teacher will listen to students play scales or rudiments individually for correct pitches and sticking.

5. Play with tone quality characteristic of second-year players.

Suggested Teaching Strategies:

The teacher will introduce warm-up exercises designed to improve tone quality.

6. Perform as a group and individually at various times during the year to demonstrate proper performance behavior and learned skills.

Strand: MUSIC THEORY.
COMPETENCIES:

1. Define, identify, demonstrate, and apply music theory terms and symbols.

Suggested Objectives:

a. Identify and demonstrate repeat measure sign, extended rests, D.S., and coda.
b. Identify enharmonic tones.

Suggested Teaching Strategies:

The teacher will use flash cards with above terms and symbols for students to identify or define. The teacher will listen to students perform the terms and symbols they find in their music.

COURSE DESCRIPTION
One-year course

This Curriculum Guide is designed to continue the development of fundamental skills learned in Intermediate Band I plus additional skills pertinent to intermediate band students on their instruments.

STRANDS: Performance, Music Theory

Strands: Performance.
COMPETENCIES:

1. Play music with different tempo and volume markings.

Suggested Objectives:

a. Review different tempo markings and volume markings that were introduced in Intermediate Band I.
b. Introduce rallentando forte and piano to students.

2. Play music in staccato, legato, and marcato styles.

Suggested Objectives:

a. Review the musical styles and articulations that were introduced in Intermediate Band I.

3. Play rhythm patterns and their corresponding rests. Students will also play new rhythm patterns and rests.

Suggested Objectives:

a. Review rhythm patterns and rests introduced in Intermediate Band I.
b. Count and play eighth note and quarter note triplets.
c. Count and play dotted eighth sixteenth patterns.
d. Count and play basic six-eight rhythm patterns in two.
e. Count and play dotted rhythms in cut time.
f. Count and play complex syncopation (at appropriate level of difficulty).

Suggested Assessment Methods:

Students will verbalize and write counts for all above rhythms and also sight-read rhythms on their instruments.

4. Play scales and rudiments learned in Intermediate Band I. Students will be introduced to new scales and rudiments.

Suggested Objectives:

a. Play concert Db scale
b. Play chromatic scale two octaves.
c. Play concert F scale two octaves (for appropriate instruments).
d. Play 5-stroke roll.
e. Play 7-stroke roll.
f. Play flamacue.

Suggested Assessment Methods:

The teacher will listen to students play scales or rudiments individually for correct pitches and sticking.

5. Play with tone quality characteristic of third-year players.

Suggested Teaching Strategies:

The teacher will play recording of professional musicians or invite guest artist to class for students to listen to so they are exposed to characteristic sounds.

6. Perform as a group and individuals at various times during the year to demonstrate proper performance behavior and learned skills.

Strand: MUSIC THEORY.
COMPETENCIES:

1. Play music incorporating music theory terms and symbols introduced in Intermediate Band I. Students will also play music utilizing new theory terms and symbols.

Suggested Objectives:

a. Identify and demonstrate D.C. al coda and D.S. al coda.
b. Identify and demonstrate accent, staccato, marcato, and tenuto.

Suggested Teaching Strategies:

Teacher will pass out music with D.S. al coda and D.C. al coda.

HIGH SCHOOL BAND I
COURSE DESCRIPTION
One-year course

This Curriculum Guide is designed to continue the development of fundamental skills learned in Intermediate Band plus additional skills pertinent to fourth-year band students on their instruments.

STRANDS: **Musical Instrument Maintenance**, **Performance**, **Music Theory**

Strand: MUSICAL INSTRUMENT MAINTENANCE.
COMPETENCIES:

1. Properly maintain band instruments.

Suggested Teaching Strategies:

The teacher will review maintenance procedures from Beginner Band.

Strand: PERFORMANCE.
COMPETENCIES:

1. Play with tone quality characteristic of fourth-year players.

Suggested Teaching Strategies:

The teacher will introduce full band warm-up chorales designed to further develop tone quality of individuals and the group.

2. Play and count rhythm patterns and their corresponding rests.

Suggested Objectives:

a. Review notes and rests introduced in Intermediate Band.
b. Play dotted eighth sixteenth rhythm.
c. Play dotted rhythms in cut time.

Suggested Assessment Methods:

Students will verbalize and write counts for all above rhythms and also sight-read rhythms on their instruments.

3. Play scales on wind and keyboard instruments while observing key signatures and play rudiments on percussion.

Suggested Objectives:

a. Play scales introduced in Intermediate Band and the practical range of each instrument at an increased tempo.
b. Play rudiments introduced in Intermediate Band at an increased tempo.
c. Play the chromatic scale two octaves at an increased tempo.

Suggested Assessment Methods:

The teacher will listen to students play scales or rudiments individually for correct pitches, rhythm, and sticking.

4. Demonstrate different tempo and volume markings.

Suggested Objectives:

- a. Review tempo and volume markings introduced in Intermediate Band.
- b. Identify and apply adagio.
- c. Recognize and apply allegro and andante.

5. Perform as a group at various times during the year to demonstrate appropriate performance behavior and learned skills.

Suggested Objectives:

- a. Attend all performances.
- b. Define appropriate performance behavior.

6. Perform marching skills while playing their instruments.

Suggested Objectives:

- a. Play while marching.
- b. Follow instructions for drill patterns.
- c. Demonstrate proper marching posture.
- d. Demonstrate proper instrument carriage while marching.

7. Play a variety of musical styles and articulations.

Suggested Objectives:

- a. Review styles and articulations learned in Intermediate Band.
- b. Review and apply accent, staccato, marcato, and tenuto.

Suggested Teaching Strategies:

Play music containing these styles and articulations.

Strand: MUSIC THEORY.
COMPETENCIES:

1. Define, identify, and demonstrate music theory, terms, and symbols.

Suggested Objectives:

- a. Review and apply music terms and symbols.
- b. Review and apply D.S. al coda, D.S. al fine, sfz, a tempo, simile, 8 va, solo, soli, tacet.

Suggested Assessment Methods:

Written tests or individual performance of symbols and terms.

HIGH SCHOOL BAND II
COURSE DESCRIPTION

One-year course

This Curriculum Guide is designed to continue the development of fundamental skills learned in Intermediate Band and High School Band I, plus additional skills pertinent to fifth-year band students on their instruments.

STRANDS: Musical Instrument Maintenance, Performance, Music Theory

Strand: MUSICAL INSTRUMENT MAINTENANCE.
COMPETENCIES:

1. Properly maintain band instruments.

Suggested Teaching Strategies:

The teacher will review maintenance procedures from High School Band I.

Strand: PERFORMANCE.
COMPETENCIES:

1. Play with tone quality characteristic of fifth-year players.
2. Play and count rhythm patterns and their corresponding rests.

Suggested Objectives:

a. Review notes and rests introduced in Band I.
b. Count and play complex six-eight rhythms in six.
c. Count and play complex syncopation.

Suggested Assessment Methods:

Students will verbalize and write counts for all above rhythms and also sight-read rhythms on their instruments.

3. Play scales on wind and keyboard instruments while observing key signatures and play rudiments on percussion instruments.

Suggested Objectives:

a. Play scales learned in Band I in quarter notes.
b. Play rudiments introduced in Intermediate Band at an increased speed.
c. Play concert G and G-flat scales.
d. Play double paradiddle and single stroke roll.
e. Play chromatic scale and the practical range of instrument in quarter notes.

Suggested Assessment Methods:

The teacher will listen to students play scales or rudiments individually for correct pitches, rhythm, and sticking.

4. Demonstrate different tempo and volume markings.

Suggested Objectives:

a. Review tempo and volume markings introduced in High School Band I.
b. Recognize and apply allegretto and andantino.

5. Perform as a group at various times during the year to demonstrate proper performance behavior and learned skills.

6. Perform marching skills while playing their instruments.

Suggested Objectives:

a. Play while marching.
b. Follow instructions for drill patterns.
c. Demonstrate proper marching posture.
d. Demonstrate proper instrument carriage while marching.

7. Play a variety of musical styles and articulations.

Suggested Objectives:

a. Review styles and articulations learned in High School Band I.
b. Recognize and demonstrate tenuto.

Suggested Teaching Strategies:

Play music containing these styles and articulations.

Strand: MUSIC THEORY.
COMPETENCIES:

1. Define, identify, and demonstrate music theory, terms, and symbols.

Suggested Objectives:

a. Review terms and symbols learned in High School Band I.
b. Review and apply D.S. al fine, D.S. al coda, and subito.

Suggested Assessment Methods:

Written tests or individual performance of symbols and terms.

HIGH SCHOOL BAND III
COURSE DESCRIPTION

One-year course

This Curriculum Guide is designed to continue the development of fundamental skills learned in Intermediate Band and High School Band I and II, plus additional skills pertinent to sixth-year band students on their instruments.

STRANDS: Musical Instrument Maintenance, Performance, Music Theory

Strand: MUSICAL INSTRUMENT MAINTENANCE.
COMPETENCIES:

1. Properly maintain band instruments.

Suggested Teaching Strategies:

The teacher will review maintenance procedures from High School Band II.

Strand: PERFORMANCE.
COMPETENCIES:

1. Play with tone quality characteristic of sixth-year players.

Suggested Teaching Strategies:

The teacher will introduce full band warm-up chorales designed to further develop tone quality of individuals and the group.

2. Play and count rhythm patterns and their corresponding rests.

Suggested Objectives:

a. Review notes and rests introduced in High School Band II.
b. Count and play complex six-eight rhythms in two.

3. Play scales on wind and keyboard instruments while observing key signatures and play rudiments on percussion instruments.

Suggested Objectives:

a. Play scales introduced in High School Band I and II in eighth notes.
b. Play rudiments introduced in High School Band II at an increased speed.
c. Play the concert D and A scales.
d. Play the single and triple ratamacue and drag.
e. Play the chromatic scale and the practical range of the instrument in eighth notes.

Suggested Assessment Methods:

The teacher will listen to students play scales or rudiments individually for correct pitches, rhythm, and sticking.

4. Demonstrate different tempo and volume markings.

Suggested Objectives:

a. Review tempo and volume markings introduced in High School Band II.
b. Define and demonstrate largo, presto, and vivace.

5. Perform as a group at various times during the year to demonstrate proper performance behavior and learned skills.

6. Perform marching skills while playing their instruments.

Suggested Objectives:

a. Play while marching.
b. Follow instructions for drill patterns.
c. Demonstrate proper marching posture.
d. Demonstrate proper instrument carriage while marching.

7. Play a variety of musical styles and articulations.

Suggested Objectives:

a. Review styles and articulations learned in High School Band II.
b. Demonstrate sostenuto.

Suggested Teaching Strategies:

Play music containing these styles and articulations.

Strand: MUSIC THEORY.
COMPETENCIES:

1. Define, identify, and demonstrate music theory, terms, and symbols.

Suggested Objectives:

a. Review terms and symbols learned in High School Band II.
b. Identify and define poco, molto, meno, and mosso.

Suggested Assessment Methods:

Written tests or individual performance of symbols and terms.

HIGH SCHOOL BAND IV
COURSE DESCRIPTION

One-year course

This Curriculum Guide is designed to continue the development of fundamental skills learned in Intermediate Band and High School Band I, II, and III, plus additional skills pertinent to seventh-year band students on their instruments.

STRANDS: Musical Instrument Maintenance, Performance, Music Theory

Strand: MUSICAL INSTRUMENT MAINTENANCE.
COMPETENCIES:

1. Properly maintain band instruments.

Suggested Teaching Strategies:

The teacher will review maintenance procedures from High School Band III.

Strand: PERFORMANCE.
COMPETENCIES:

1. Play with tone quality characteristic of seventh-year players.

Suggested Objectives:

a. Discuss pitch tendencies of individual instruments to provide intonation and tone production.

2. Play and count rhythm patterns and their corresponding rests.

Suggested Objectives:

a. Review notes and rests introduced in High School Band III.
b. Apply new time signatures (3/8, 6/4, 5/4, 5/8, 7/8, 9/8, and 12/8) to rhythm patterns previously learned.

Suggested Teaching Strategies:

Play music in these new time signatures.

3. Play scales on wind and keyboard instruments while observing key signatures and play rudiments on percussion instruments.

Suggested Objectives:

a. Play scales learned in High School Band I, II, and III in sixteenth notes.
b. Play rudiments introduced in High School Band I, II, and III at an increased speed.
c. Play concert E and B scales.
d. Play swiss army triplets and 11-stroke roll.
e. Play the chromatic scale and full range of instrument in eighth notes.

Suggested Assessment Methods:

The teacher will listen to students play scales or rudiments individually for correct pitches, rhythm, and sticking.

4. Demonstrate different tempo and volume markings.

Suggested Objectives:

a. Review tempo and volume markings introduced in High School Band III.
b. Define and apply lento, presto, and vivace.

5. Perform as a group at various times during the year to demonstrate proper performance behavior and learned skills.

6. Perform marching skills while playing instruments.

Suggested Objectives:

a. Play while marching.
b. Follow instructions for drill patterns.
c. Demonstrate proper marching posture.
d. Demonstrate proper instrument carriage while marching.

7. Play a variety of musical styles and articulations.

Suggested Objectives:

a. Apply musical styles learned in High School Bands I, II, and III in solo performance.

Suggested Teaching Strategies:

Have students perform solo at a solo and ensemble festival.

Strand: MUSIC THEORY.
COMPETENCIES:

1. Define, identify, and demonstrate music theory, terms, and symbols.

Suggested Objectives:

a. Review terms and symbols learned in High School Band III.
b. Define con, cantabile, and rubato.

Suggested Assessment Methods:

Written tests or individual performance of symbols and terms.

STRINGS
COURSE DESCRIPTION

This Curriculum Guide is designed to provide a rationale and overview of the educational scope of a string program from elementary through high school. This course will provide students with the following:

1. Provide a conceptual understanding of the basic properties of melody, harmony, rhythm, dynamics, and form, to assist in the student's proficiency on their instrument. From the early stages to the more advanced stages of learning, the students are preparing for String Orchestra or Full Orchestra experience by using a variety of activities and literature.

2. Create music by improvisation.

3. Compare the cultural and historical forces of music that have been established by today's societal preferences for music.

4. Ability to become musically literate young people who can become professional musicians or professional music supporters.

STRANDS: Left Hand Skills; Right Hand Skills; Ear Training; Reading; Practice Skills; Performance Skills; Interdisciplinary Relationships; Historical, Stylistic, and Social Aspects of Music

Strand: LEFT HAND SKILLS.
COMPETENCIES:

1. Demonstrate an understanding of correct left hand position.

Suggested Objectives:

a. Identify the correct finger patterns in first position for precise intonation.
b. Demonstrate correct thumb position on neck.
c. Perform correct drop and lift finger placement.
d. Perform vibrato motion with independent fingers.
e. Demonstrate correct elbow position for finger placement.
f. Demonstrate proper alignment of wrist.
g. Demonstrate proper extensions and contractions of left hand position in different positions.

Strand: RIGHT HAND SKILLS.
COMPETENCIES:

1. Demonstrate an understanding of correct right hand skills.

Suggested Objectives:

a. Demonstrate proper thumb placement on bow.
b. Demonstrate correct finger placement on bow.
c. Demonstrate correct elbow position of bow hand.
d. Identify and perform different bow strokes, such as martele, detache, spiccato, sautille, portato, staccato, string crossing, and ricochet.
e. Perform "out and in" bow strokes which enable students to ascertain bow moving parallel to bridge.
f. Describe the bow relationship to speed, pressure, and placement.
g. Identify the properties of a beautiful tone.

Strand: EAR TRAINING.
COMPETENCIES:

1. Identify open string pitches.

Suggested Objectives:

a. Demonstrate ability to match pitches on their instrument and voice.
b. Demonstrate the ability to recognize tonic, major and minor thirds, and intervals of a perfect fifth within the given key signature.

c. Perform arpeggios and other scale passages using the above aforementioned intervalic relationships, such as root, major minor thirds, and perfect fifths.
d. Recognize different tonal centers or key relationships.
e. Identify theme and variation.
f. Demonstrate ability to notate basic to more complex rhythm patterns.
g. Identify rondo.
h. Distinguish the use of music elements between composers (e.g., compare styles of Beethoven's Symphony No. 9 and Mozart's Magic Flute performed by the Mississippi Symphony Orchestra).
i. Recognize and perform same and different phrases in music.

Strand: READING.
COMPETENCIES:

1. Read whole, half, quarter, eighth, sixteenth, dotted notes, and their corresponding rests.

Suggested Teaching Strategies:

Utilize flashcards to lead students to identify notes and rests by name and by the number of counts/beats they receive.

2. Apply standard symbols to notate music.

Suggested Objectives:

a. Recognize and interpret notation which represents melody.
b. Develop skill in reading and notating melodies in treble clef, bass clef, alto clef, and tenor clef.
c. Recognize syncopation in rhythm patterns.
d. Recognize relationships in note values.

Strand: PRACTICE SKILLS.
COMPETENCIES:

1. Understand the concept of practicing.

Suggested Objectives:

a. Identify problem measures within the music.
b. Differentiate left hand difficulties with right hand difficulties and concentrate on one area.
c. Practice passage using various rhythm patterns.

Strand: PERFORMANCE SKILLS.
COMPETENCIES:

1. Perform with a sense of ease.

Suggested Objectives:

a. Observe tempo changes given by conductor.
b. Observe all musical markings within music.
c. Perform music according to the appropriate style of the musical piece.
d. Recognize melody, harmony, and moving rhythm.
e. Develop criteria for evaluating the quality and effectiveness of musical performances and compositions, and apply the criteria in their own personal listening and performing.

Strand: INTERDISCIPLINARY RELATIONSHIPS.
COMPETENCIES:

1. Recognize elements of non-arts disciplines as an integral part of music.

Suggested Objectives:
a. Relate math principles to those of music in meter, note values, and music form.
b. Relate developments in science to developments in orchestral playing (e.g., physical motion involved in right hand skills in pushing or pulling the bow for nice alegato sound on short jerky motions which produce spicato, bouncey bow).

Strand: HISTORICAL, STYLISTIC, AND SOCIAL ASPECTS OF MUSIC.
COMPETENCIES:

1. Categorize music from various historical periods and cultures by genre or style.

Suggested Objectives:

a. Compile a list of the characteristics that make a specified musical composition evolve a particular emotion within the listener such as sadness, joy, or anger.
b. Develop performance skills that replicate a diverse repertoire of musical styles.

SMALL GROUP JAZZ IMPROVISATION COURSE DESCRIPTION

1-4 years

This Curriculum Guide is designed to introduce student instrumentalists to improvisation in the Jazz idiom.

Prerequisites: Participating students should be able to play all or most of their major scales and be able to match pitches played on the piano both with their instrument and their voice. It is not necessary for them to be band program members especially in the case of guitarists or bassists.

STRANDS: Musical Performance, Music Appreciation, Music Theory

Strand: MUSICAL PERFORMANCE.
COMPETENCIES:

1. Play and sing major scales modally up to five sharps and flats.

Suggested Teaching Strategies:

Beginning with the concert B-flat major scale, have students play the scale from the root upward and downward and follow that by taking the same scale and playing it for one octave from the second step, third step, etc., on up to the seventh step. Special attention should be paid to the modes based on the second, fourth, and fifth, in addition to the major scale itself.

2. Apply scale knowledge to the development of a jazz rhythmic sense.

Suggested Teaching Strategies:

Students will play the major scales and modes in a swing eighth note style. Articulation should be legato with slight accents placed on the upbeats. Repeat the procedure displacing the starting note one half of a beat.

3. Play a simple melody without written music and develop variations on it setting it in different rhythmic styles such as a waltz, a swing, etc., and later begin embellishing the melody by adding notes.

Suggested Objectives:

a. Utilizing a familiar theme that students can play by ear involves the process of thinking in music as they recall it from their tonal memory. Since they will begin to think of it in rhythmic styles other than what they remember they will also be learning to spontaneously create or compose music (i.e., conceive musical ideas that they have not heard or played before).

4. Begin working with a jazz accompaniment track.

Suggested Teaching Strategies:

Students will listen through the track to hear the form and get an idea of when the chords will change. In addition, they should listen to the individual instruments (i.e., piano, bass, and drums) and give attention to the role of the different instruments. Students should also sing and play the corresponding modes along with the track in half notes, then quarter notes, and lastly, eighth notes. After they have become acquainted with these, they should begin experimenting with improvisation. (Resource: Jamey Aebersold Vol.1, track 1)

5. Become familiarized with and begin improvising "The Blues."

Suggested Teaching Strategies:

Students will listen to some examples of the blues including Bessie Smith (Smithsonian Classic Jazz Collection) and the selections can extend to artists such as B. B. King or Stevie Ray Vaughn. The traditional *form of the blues (i.e., vocal/melodic form of statement, restatement, and response) should be highlighted as well as the use of "blue notes." The blues scale, as it appears in the Jamey Aebersold Play-along tracks literature, is the recommended choice. (1, flat 3, 4, flat 5, natural 5, flat 7, 1 in this case. The glossary and some jazz history texts differ from this scale description to some degree but this example is both simple and effective.) After the students have heard some examples, have them play the scale along with an accompaniment track (JA Vol. 54, Track 3) and then begin to experiment with improvising over the track.*

6. Introduce and begin improvising the ii7>V7>Imaj7 progression.

Suggested Teaching Strategies:

Play all of the modes associated with the progression (i.e., dorian on the ii7, mixolydian on the V7, and ionian [or major scale] on the Imaj7). Make students aware of the fact that these are all the same scale in reality and they are simply starting them on the second step, fifth step, and first step respectively. Have them re-familiarize themselves with these modes in all 12 keys and begin playing them along with the play-along track. Have them also arpeggiate each of the chords on their instrument. After completing this, they may begin improvising with the play-along track.

7. Apply the previous skills on a standard selection from the jazz repertoire. (Recommended choice is Duke Ellington's "Satin Doll" found on JA Vol. 54, Track 8.)

Suggested Teaching Strategies:

Have students learn the melody and commit it to memory. Utilizing a theme and variations technique, have them develop improvisations with the play-along track. They will also benefit from looking at the chords and seeing what keys the song moves through. All minor seventh chords should be referred to as ii7 chords since a dorian mode will be used on each of them and all dominant seventh chords treated as V7 chords since a mixolydian mode will be used on each of those. Also having the students sing and play arpeggios, each chord in the song is very helpful.

Strand: MUSIC APPRECIATION.
COMPETENCIES:

1. Listen to significant jazz recording. (Resource: Smithsonian Collection of Classic Jazz)

Suggested Teaching Strategies:

Have students listen to and identify the instruments involved and, if possible, have them describe the roles of each of the instruments. A chronological sequence is recommended but it need not cover every selection in the collection.

Strand: MUSIC THEORY.
COMPETENCIES:

1. Learn chord spellings for diatonic seventh chords, particularly the major seventh, minor seventh, and dominant seventh chords.

Suggested Teaching Strategies:

Make a four-by-four square grid on the board (or larger if dealing with 5 or 6 note chords) and write a note letter name in the upper left hand corner and continue it diagonally across the grid. Then write the numerical description of the chord across the top of the grid (e.g., a minor seventh chord is 1, -3, 5, -7.) Example:

2. Play the blues using the Mixolydian Mode.

Suggested Teaching Strategies:

Utilizing a blues progression in B flat, have the students play the corresponding Mixolydian Modes for each of the different dominant seventh chords. The mixolydian mode is based on the fifth step of a major scale or can be thought of as a major scale with the seventh flatted. In blues in the key of B flat, there are three different dominant chords: Bb7, Eb7, and F7, and the respective mixolydian modes would begin with the pitches Bb, Eb, and F. After the students are able to play each of the modes without the track, have them perform them along with the track (JA Vol. 54, Track 3) and then follow that up by utilizing them in their improvisations.

Concluding Comments: While there are many systematized methods for teaching jazz improvisation, there are three factors that should be considered.

1. Students need to spend plenty of time experimenting, both in and out of class, with improvisation. It is not enough

to just do it in class.

2. Students must work on developing their ears through listening, mimicking, and call and response, as well as singing. Singing is included in this list because a player's ability to sing something is the measure of how well he or she hears it.

3. The teacher should also be a student of improvisation. This does not necessarily mean that he or she needs to be an accomplished jazz musician, but rather that the teacher has experimented with it enough to know the experience of improvisation. Improvisation is essentially "on the spot" problem solving and in order to aid students in developing as improvisers, the teacher will have to have faced similar types of musical situations.

MUSIC GLOSSARY

A cappella - unaccompanied choral singing.

Alla breve - the meter signature indicating the equivalent of 2/2 time.

Articulation - in performance, the characteristics of attack and decay of tones and the manner and extent to which tones in sequence are connected or disconnected.

Atonal - music in which no single tone is the home base or key center.

Binary - a musical form consisting of two main sections.

Cadence - a group of notes or chords at the end of a phrase or piece of music that gives a feeling of pausing or finality.

Classroom instruments - instruments typically used in the general music classroom, including, for example, recorder-type instruments, chorded zithers, mallet instruments, simple percussion instruments, fretted instruments, keyboard instruments, and electronic instruments.

Coda - a "tail" or short closing section added at the end of a piece of music.

Compound meter - meter characterized by 3:1 relationship of the beat to the subdivided beat (the note receiving the beat in compound meter is always a dotted note).

Duple meter - the grouping of beats into sets of two.

Dynamic levels, dynamics - degrees of loudness.

Elements of music - pitch, rhythm, harmony, dynamics, timbre, texture, form.

Expression, expressive, expressively - with appropriate dynamics, phrasing, style, and interpretation and appropriate variations in dynamics and tempo.

Form - the overall structural organization of a music composition (e.g., AB, ABA, call and response, rondo, theme and variations, sonata-allegro) and the interrelationships of music events within the overall structure.

Genre - a type or category of music (e.g., sonata, opera, oratorio, art song, gospel, suite, jazz, madrigal, march, work song, lullaby, barbershop, Dixieland).

Meter - the grouping in which a succession of rhythmic pulses or beats is organized; indicated by a meter signature at the beginning of a work.

Meter signature - an indicator of the meter of a musical work, usually presented in the form of a fraction, the denominator of which indicates the unit of measurement and the numerator of which indicates the number of units that make up a measure.

Modal tonalities - music based on scales other than major, minor, or pentatonic.

Ostinato - a short musical pattern that is repeated persistently throughout a composition.

Pentatonic scale - music based on a five-tone scale using tones, Do, Re, Mi, Sol, and La.

Rondo - a musical form in which the A section alternates with contrasting section (ABACA).

Simple meter - meter characterized by a 2:1 relationship of the beat to the subdivided beat (the note receiving the beat in simple meter is always an eighth note, quarter note, or half note).

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Style - the distinctive or characteristic manner in which the elements of music are treated. In practice, the term may be applied to, for example, composers (the style of Copeland), periods (Baroque style), media (keyboard style), nations (French style), form or type of composition (fugal style, contrapuntal style), or genre (operatic style, bluegrass style).

Syncopation - an arrangement of rhythm that places emphasis on weak beats or weak parts of beats.

Ternary - a musical form consisting of three main sections.

Terraced dynamics - gradual changes in dynamic level.

Triple meter - the grouping of beats into sets of three.

MUSIC
SUGGESTED RESOURCE LIST

Fowler, Charles. Music! It's Role and Importance in Our Lives; Glencoe Publishing. CD Series, Video, Student Resource, Teacher Manual.

Music! Word! Opera! (Microsoft); MMB, Inc.

National Standards for Arts Education

MENC
1806 Robert Fulton Drive
Reston, VA 22091

Teaching Music; MENC

Choral Journal; ACDA

General Music Today; MENC

Crocker, Emily. Choral Approach to Sight Singing

Telfer, Nancy. Successful Sight Singing

AlBrecht, Sally. Choral Music in Motion

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Fine Arts
Framework - 1996

THEATRE ARTS

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THEATRE ARTS

Overview of Theatre Arts

Theatre uniquely embraces all of the arts and sciences while encouraging introspection and self-knowledge. Theatre nurtures cultural appreciation and satisfies the aesthetic, intellectual, and emotional needs of both performers and audiences.

The curriculum proposed in this guide is developmentally sequential. It is inclusive of learning styles and a diverse array of cultural perspectives. It is believed that the primary resource for accomplishing the stated competencies will be the teacher's own expertise and imagination. The suggested objectives, teaching strategies, and resources included in this document will serve as useful tools for teacher and students as they journey together in the process of learning and discovery.

THEATRE ARTS
KEY

A = Auditory

V = Visual

K = Kinetic

These three learning styles are included in each strand throughout this curriculum; therefore, these styles will not be individually noted.

Rubric = a teacher-designed method of assessment of student work; may include written tests, journals, actual performance of objective, detailed research or term paper, or any teacher-prescribed measure that fairly and accurately evaluates the student's work

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THEATRE ARTS
COURSE DESCRIPTION

KINDERGARTEN

This course is designed to introduce students to the basic concepts of the theatre arts.

STRANDS: **Theatre Management, Acting, Script Development, Criticism/ Aesthetic Response**

Strand: THEATRE MANAGEMENT.

COMPETENCIES:

1. Recognize theatre/drama characteristics.

Suggested Objectives:

a. Compare/contrast theatre versus a movie.
b. Attend a play.

2. Recognize theatre management personnel.

Suggested Objectives:

a. Describe what an usher does.
b. Describe what a house manager does.
c. Describe what a ticket seller does.

Suggested Teaching Strategies:

Students will role play house management personnel.

Suggested Assessment Methods:

Students will identify the duties of house management personnel.

Strand: ACTING.

COMPETENCIES:

1. Explore the concept of improvisations.

Suggested Objectives:

a. Define improvisation.
b. Perform brief (15-30 second) improvisations.

2. Explore the concept of pantomimes.

Suggested Objectives:

a. Define pantomime.
b. Perform simple pantomime.

Suggested Teaching Strategies:

The teacher will present videotaped or live performance of improvisational or pantomime acting.

The teacher will provide pictures of animals to help students visualize movements for pantomime and improvisation.

Students will determine subjects for improvisations.

Suggested Assessment Methods:

The teacher will observe students as they perform.

Strand: SCRIPT DEVELOPMENT.

COMPETENCIES:

1. Create life scenes.

Suggested Objectives:

a. Define "inanimate" (not alive).
b. Portray the inanimate.
c. Define "animate" (alive).
d. Portray the animate.

2. Create imaginary scenes.

Suggested Objectives:

a. Create imaginary characters.
b. Create imaginary scenes.

Suggested Teaching Strategies:

Students will pull slips of paper with a picture of an animal, object, or an event to portray (e.g., getting dressed, eating an apple, etc.).

Students will draw a person, animal, or object and then "become" that subject.

Suggested Assessment Methods:

Students will demonstrate the animate and inanimate on request.

Strand: CRITICISM/AESTHETIC RESPONSE.

COMPETENCIES:

1. Recognize appropriate audience demeanor for assembly programs, theatre/drama, and performances.

Suggested Objectives:

a. Define appropriate audience behavior.
b. Identify inappropriate audience behavior.

2. Respond to assembly programs or performances with appropriate and acceptable expression.

Suggested Objectives:

a. Distinguish between acceptable and non-acceptable physical response.
b. Distinguish between acceptable and non-acceptable verbal response.
c. Experience live theatre.

Suggested Teaching Strategies:

Students will practice acceptable physical and verbal responses to performances by demonstrating appreciation, humor, sadness, happiness, or excitement.

Suggested Assessment Methods:

Students demonstrate acceptable physical and verbal behavior during performances.

Students will compile lists of acceptable and unacceptable audience behavior.

COURSE DESCRIPTION

GRADES 1-3

This course is designed to give students an opportunity to explore at an introductory level the basic concepts of Theatre Arts. The course emphasizes guided creative practice.

STRANDS: Directing, Technology, Theatre Management, Acting, Script Development, Criticism/Aesthetic Response

Strand: DIRECTING.

COMPETENCIES:

1. Create and practice improvisations.

Suggested Objectives:

- a. Stage improvisations in the classroom.
- b. Replicate as a group other students' improvisations.

2. Stage and perform class productions.

Suggested Objectives:

- a. Plan rehearsals.
- b. Define "staging."
- c. Define "rehearsal."
- d. Define "blocking."
- e. Identify basic blocking techniques.
- f. Use blocking skills by movement.
- g. Direct improvisations that demonstrate happiness or anger.
- h. Direct improvisations that depict imaginary or real characters in a scene.

Suggested Teaching Strategies:

The teacher will provide topics for improvisations.

Students will block a scene and assign classmates to walk the blocking.

Suggested Assessment Methods:

Teacher will observe student performances.

Strand: TECHNOLOGY.

COMPETENCIES:

1. Plan performance arrangement space for classroom dramatization.

2. Gather and organize available materials to suggest scenery, props, lighting, sound, costumes, and makeup.

Suggested Objectives:

- a. Use classroom furniture, fixtures, and equipment to delineate performance space from audience space.
- b. Modify existing classroom objects and materials to create scenery, props, costumes, etc., for a dramatic presentation.

Suggested Teaching Strategies:

Students arrange chairs in one section of the classroom to serve as audience space.

Students mark a section of the classroom for the proscenium stage.

Students create masks from construction paper, paper bags, and crayons or paint for characters in Little Red Riding Hood or other literary (fairy) tale.

Suggested Assessment Methods:

Teacher will observe student performances.

Teacher-designed rubric measuring successful completion of assigned tasks.

Strand: THEATRE MANAGEMENT.

COMPETENCIES:

1. Recognize theatre/drama characteristics.

Suggested Objectives:

a. Compare/contrast live theatre versus filmed performance.
b. Attend a play or live performance.

2. Recognize theatre management personnel.

Suggested Objectives:

a. Define house management.
b. Describe what an usher does.
c. Describe what a house manager does.
d. Describe what a ticket seller does.

Suggested Teaching Strategies:

The teacher will use diagrams of a theatre lobby and use puppets to portray ushers, ticket sellers, house manager, etc.

The teacher will use role-play; divide students into audience, house manager, ushers, ticket sellers, etc., to portray parts; rotate roles.

Make tickets from colored slips of paper; "sell" tickets (to "audience"/students).

Suggested Assessment Methods:

Students will verbally respond to questions/discussion.

Students will write a brief report describing their "role."

Teacher-designed rubric measuring successful completion of assigned tasks.

Strand: ACTING.

COMPETENCIES:

1. Recognize the characteristics of improvisation, pantomime, and live performance.

Suggested Objectives:

a. Define improvisation, pantomime, and live performance.
b. Compare and contrast the characteristics of pantomime and improvisation.

2. Explore a variety of roles in improvisation, pantomime, and classroom productions.

Suggested Objectives:

a. Pantomime simple characters.
b. Improvise simple characters or situations.
c. Define the term "subtext."
d. Identify the characters' feelings.
e. Perform in a class play or ensemble production.

Suggested Teaching Strategies:

Using traditional literary fairy tales, have students perform a variety of characters.

Present African/American folklore.

Have students perform a scene from the folklore.

Suggested Assessment Methods:

The teacher will observe student's performance.

Strand: SCRIPT DEVELOPMENT.

COMPETENCIES:

1. Create a scene from real life.

Suggested Objectives:

a. Define "real."
b. Define "scene."
c. Create scenes using animate characters.
d. Create scenes using inanimate characters.
e. Define the beginning of a story
f. Define the middle of a story.
g. Define the end of a story.
h. Create scenes of their choice to demonstrate a beginning, a middle, and an end.
i. Define "plot."
j. Define "summary" (resolution).

(Use definitions that are language/age appropriate.)

2. Create a scene from imagination.

Suggested Objectives:

a. Define "imaginary."
b. Define "scene."
c. Create scenes using animate characters.
d. Create scenes using inanimate characters.
e. Define the beginning of a story
f. Define the middle of a story.
g. Define the end of a story.
h. Create scenes of their choice to demonstrate a beginning, a middle, and an end.
i. Define "plot."
j. Define "summary" (resolution).

(Use definitions that are language/age appropriate.)

Suggested Teaching Strategies:

The teacher will use pictures to demonstrate real versus imaginary.

The teacher will use literature/folklore to demonstrate beginning, middle, and end.

The teacher will use pictures or videotape to depict real versus imaginary and ask student to differentiate.

Students will bring examples of newspaper cartoons and identify beginning, middle, and end.

Students will record their definitions and created scripts utilizing appropriate levels of writing skills.

Suggested Assessment Methods:

Teacher-designed rubric measuring successful completion of assigned task.

Strand: CRITICISM/AESTHETIC RESPONSE.

COMPETENCIES:

1. Develop literacy in Theatre Arts.

Suggested Objectives:

a. Observe live or videotaped dramatic performances.
b. Establish a basic vocabulary for communicating theatrical/dramatic concepts.

2. Compare and contrast the wants and needs of a character from literature, folklore, or film.

Suggested Objectives:

a. Distinguish between the terms "wants" and "needs."
b. Define personal wants and needs.
c. Define a specific character's wants and needs.
d. Respond to live theatre and explore the role of the audience/observer as a vital participant.

Suggested Teaching Strategies:

Students will use cutouts from magazines to design posters of perceived wants and needs of a familiar character.

Suggested Assessment Methods:

After viewing live theatre, the student will compare and contrast the wants and needs of character to himself/herself utlizing basic writing skills (at age-appropriate level).

THEATRE ARTS COURSE DESCRIPTION

GRADES 4-6

This course is designed to explore more fully through age-appropriate activities the basic concepts of Theatre Arts. The course emphasizes guided creative practice.

STRANDS: Directing, Technology, Theatre Management, Acting, Script Development, Criticism/Aesthetic Response, Theatre History

Strand: DIRECTING.

COMPETENCIES:

1. Cooperatively plan improvisational and scripted scenes.

Suggested Objectives:

a. Discuss the visual, aural, and kinesthetic elements used in theatre.
b. Introduce blocking by script.
c. Incorporate group dynamics to an improvisation or scripted scene.

2. Rehearse improvisational and scripted scenes.

Suggested Objectives:

a. Outline rehearsal schedule and commitments.
b. Implement rehearsal timeline for completed production of improvisational or scenes.

Suggested Teaching Strategies:

The teacher will illustrate basic blocking transposed to script.

The teacher will conduct a sample rehearsal.

Suggested Assessment Methods:

Teacher-designed rubric measuring successful completion of stated objectives.

The teacher supervises a dress rehearsal of an in-house performance.

Strand: TECHNOLOGY.

COMPETENCIES:

1. Discuss the purposes of the elements of spectacle in creating the dramatic environment.

Suggested Objectives:

a. Identify the basic purposes of each technical aspect.
b. Plan the technical needs for the setting and mood of a specific drama.

2. Identify the importance of elements of spectacle in creating a dramatic environment.

Suggested Objectives:

a. Discuss elements of spectacle in a specific play.
b. Identify simple spectacle designs common in most dramas.

Suggested Teaching Strategies:

Working in cooperative teams, students devise simple spectacle designs for a student-created tale.

Working in cooperative teams, students devise simple spectacle designs for a story or or drama originating from literature (i.e., Greek mythology, Asian, etc.).

Suggested Assessment Methods:

Teacher-designed rubric.

Project - students will design and construct a model theatre set (use small cardboard boxes, colored markers, paper, etc.).

Strand: THEATRE MANAGEMENT.

COMPETENCIES:

1. Identify the responsibilities of theatre management personnel.

Suggested Objectives:

a. Name all theatre management personnel and their corresponding duties.
b. Identify the organizational structure of theatre management.
c. Describe how theatre management personnel function as a team.

2. Examine categories of responsibilities for theatre management.

Suggested Objectives:

a. Categorize roles and responbilities of theatre management personnel.
b. Prioritize each category and responsibility.

Suggested Teaching Strategies:

Using large sheets of paper, students will sketch theatre management organizational chart as teacher explains duties.

Suggested Assessment Methods:

Teacher will use flash cards with job descriptions and have students match to appropriate personnel.

Assignment - Role-play the roles of theatre management personnel.

Assignment - Assume duties in actual performance.

Strand: ACTING.

COMPETENCIES:

1. Develop basic acting skills to portray characters in informal settings.

Suggested Objectives:

a. Improvise simple scenes as suggested by teacher.
b. Convey physical and sensory impressions.
c. Identify and demonstrate understanding of acting terminology.
d. Use appropriate body language.
e. Respond verbally to different characters in an improvised setting.
f. Project feelings of a character in a scripted scene.
g. Practice memorization skills of scripted scenes (increasing the length and complexity at appropriate grade levels).
h. Respond to basic stage directions.
i. Take directions from a director.
j. Stay in character for increasing periods of time.

2. Develop basic acting skills to portray characters in formal settings.

Suggested Objectives:

a. Improvise simple scenes as suggested by teacher.
b. Convey physical and sensory impressions.
c. Identify and demonstrate understanding of acting terminology.
d. Use appropriate body language.
e. Respond verbally to different characters in an improvised setting.
f. Project feelings of a character in a scripted scene.
g. Practice memorization skills of scripted scenes (increasing the length and complexity at appropriate grade levels).
h. Respond to basic stage directions.
i. Take directions from a director.
j. Stay in character for increasing periods of time.
k. Identify the subtext of the dialogue.

Suggested Teaching Strategies:

The teacher will provide age-appropriate scripts for student blocking and directions.

On a stage or in a performance space, the teacher will mark off and label areas of the stage with tape and have students respond to directions relating to acting areas and basic stage directions.

Suggested Assessment Methods:

Teacher-designed rubric measuring successful completion of stated objectives.

Strand: SCRIPT DEVELOPMENT.

COMPETENCIES:

1. Use dialogue to tell stories.

Suggested Objectives:

a. Use dialogue and movement to tell a story.
b. Design dialogue for two characters.
c. Formalize dialogue by recording.
d. Design action to go with a story.
e. Define "environment" in theatre sense.
f. Identify and discuss other disciplines needed to enhance audience understanding of a performance design.
g. Design a scene from personal heritage, literature, history, or imagination.

2. Use dialogue to create a scene in a play using at least two characters.

Suggested Objectives:

a. Use dialogue and movement to create the scene.
b. Design action and characterization for the scene.
c. Establish an environment for the scene.

Suggested Teaching Strategies:

Given a scene or story, students will identify the action shown.

Suggested Assessment Methods:

Teacher-designed rubric measuring successful completion of stated objective.

Student performance.

Written and drawn work.

Positive critique after formalized dialogue.

Strand: CRITICISM/AESTHETIC RESPONSE.

COMPETENCIES:

1. Develop literacy in Theatre Arts.

Suggested Objectives:

a. Attend live dramatic/theatrical performances, including musical theatre.
b. Observe videotaped theatrical performances from any available resource.
c. Reinforce and expand vocabulary of theatre terminology in order to effectively express concepts of theatre/drama.

2. Examine and discuss overall effective and ineffective aspects of a given performance.

Suggested Objectives:

a. Use sensory and emotional memory to verbally interpret dramatic experience.
b. Discuss character relationships.
c. Describe an effective performance with specific examples from a production.
d. Describe non-effective performances with specific examples from a production.
e. Respond to live theatre and understand the audience's responsibility.
f. React to and analyze live theatre experience in terms of effective and non-effective techniques and elements.
g. Know and use the steps to an effective production.

Suggested Teaching Strategies:

After viewing a theatre production, students will discuss their likes and dislikes.

Suggested Assessment Methods:

Students will discuss the meaning of a performance and give specified examples from the production to illustrate each point.

Strand: THEATRE HISTORY.

COMPETENCIES:

1. Develop an awareness of theatre heritage within a historical perspective.

Suggested Objectives:

a. Reenact stories from folklore, such as Native American, Colonial American, Chinese, African, etc.
b. Reenact a Greek myth.

2. Examine a current play or playscript and identify the historical perspectives embedded in the scenes, characters, and context.

Suggested Objectives:

a. Research theatrical works from various cultures.

b. Identify historical periods of plays.

Suggested Teaching Strategies:

The teacher will show folklore film or read folk tales.

The teacher will divide the class into groups for researching stories.

The teacher will divide the class into groups for rehearsals.

Students will present stories based on assigned research findings.

The teacher will show films, pictures, or actual drama masks and costumes from diverse world/historical cultures.

The teacher will introduce mask usage in cultural theatre (i.e., Greek, Native American, African).

Suggested Assessment Methods:

Teacher-designed rubric measuring successful completion of stated objectives.

Students explain the unique aspects of the mask in relationship to the character.

THEATRE ARTS COURSE DESCRIPTION

GRADES 7-8

This course is designed to stimulate and develop unique intellectual and creative abilities of each student through learning and practicing basic Theatre Arts concepts. Through an applied emphasis in this course, the student will gain greater knowledge of self and others and will begin to develop an appreciation of Theatre as an art form.

STRANDS: Directing, Technology, Theatre Management, Acting, Script Development, Criticism/Aesthetic Response, Theatre History

Strand: DIRECTING.

COMPETENCIES:

1. Recognize the role of a director.

Suggested Objectives:

a. Determine and practice the play selection process.
b. Identify the basic steps a director follows from play selection to performance.

2. Explore the accountabilities and responsibilities of a director.

Suggested Objectives:

a. Compare and contrast theatre management roles versus directing roles.
b. Determine a timeline of directing roles and responsibilities.

Suggested Teaching Strategies:

Students will discuss the criteria needed to select a play (including audience considerations).

Students will read or listen to two one-act plays, choose one, and explain the choice based on pre-determined criteria.

Suggested Assessment Methods:

Given a list of theatre responsibilities, students will identify those pertaining to the director.

Strand: TECHNOLOGY.

COMPETENCIES:

1. Design and collect/produce scenery, props, lights, and sound effects to create a specified environment.

Suggested Objectives:

a. Define basic terms and components associated with basic scenery, stage lighting, properties, sound.
b. Demonstrate simple construction of a flat or set.
c. Demonstrate the proper use of basic technical equipment.
d. Observe and practice safe procedures in construction areas and backstage.

2. Select and create costumes and makeup to convey character.

Suggested Objectives:

a. Identify components of character development through costumes and make-up.
b. Demonstrate character make-up techniques (e.g., "aging" a character).

Suggested Teaching Strategies:

Working in cooperative teams, students will construct spectacle elements for a fairy tale.

Suggested Assessment Methods:

Teacher-designed rubric.

Strand: THEATRE MANAGEMENT.

COMPETENCIES:

1. Establish the roles of theatre management personnel.

Suggested Objectives:

a. Define the responsibilities of theatre management.
b. Design a theatre staff management plan.
c. Select theatre management staff based on identified criteria.

2. Perform limited theatre management personnel roles within a classroom setting.

Suggested Objectives:

a. Establish roles and accountabilities relating to theatre management.
b. Prioritize roles and create a timeline of the theatre management plan.

Suggested Teaching Strategies:

Using a one-act play, students will create an imaginary management staff and students will perform the duties.

Suggested Assessment Methods:

Teacher-designed rubric.

Strand: ACTING.

COMPETENCIES:

1. Create characters from personal observations and imagination.

Suggested Objectives:

a. Present created characters in a classroom setting.
b. Use appropriate vocal characteristics.
c. Use appropriate body movement.
d. Respond emotionally in character.
e. Project thoughts of a character.
f. Project feelings of a character.

2. Modify characters from literature to emphasize types of characterization attributes.

Suggested Objectives:

a. Present modified characters from literature or a scripted scene.
b. Use appropriate vocal characteristics.
c. Use appropriate body movement.
d. Respond emotionally in character.
e. Project thoughts of a character.
f. Project feelings of a character.

Suggested Teaching Strategies:

Students will observe people in a public setting and using observed attributes to form a composite character, present a scene.

Suggested Assessment Methods:

Teacher-designed rubric.

Strand: SCRIPT DEVELOPMENT.

COMPETENCIES:

1. Create characters, environments, actions, and plots that solicit an emotional response from the audience.

Suggested Objectives:

a. Discuss other disciplines that are a part of play writing.)
b. Create a character from an assigned period or setting.
c. Define "humor."
d. Define "suspense."
e. Define "tension."
f. Define "drama."
g. Define "action."
h. Critique a movie, television show, and play; compare similarities and differences in scripts.

2. Design scenes using historical, contemporary, imaginary, or cultural sources.

Suggested Objectives:

a. Discuss and plan specific scenes for class.
b. Present designed scenes for class critique.

3. Design a scene that includes dialogue, action, place, time, a beginning, a middle, and an end.

Suggested Objectives:

a. Plan the sequence of development for the scene.
b. Create a completed detail of the scene to include all attributes.

Suggested Teaching Strategies:

The teacher will give the list of attributes that comprise a character and ask students to put together a character description format.

Suggested Assessment Methods:

Teacher-designed rubric.

Strand: CRITICISM/AESTHETIC RESPONSE.

COMPETENCIES:

1. Develop fluency in Theatre Arts literacy.

Suggested Objectives:

a. Effectively articulate broad knowledge and understanding of dramatic concepts.
b. Observe videotaped theatrical performances from any available resource.
c. Demonstrate confident usage of theatre terminology.
d. Practice patronage of live theatre.

2. Examine and assess aspects in dramatic works.

Suggested Objectives:

a. Read, view, or listen to period plays to expand knowledge of theatre.
b. Read plays to expand repertoire of dramatic literature.
c. Expand depth and scope of aesthetic judgment by critiquing performances.
d. Analyze and evaluate plays, performances, technical theatre decisions, and production.
e. Expand depth and scope of aesthetic judgment by experiencing theatre of diverse styles, modes, and genres.

f. Develop a personal definition of aesthetic value.
g. Analyze accepted criteria for assessing, directing, acting, and staging a production.

Suggested Teaching Strategies:

Working in cooperative groups, have students construct a criteria list to critique current movies or live theatre.

Suggested Assessment Methods:

Students will critique a performance in terms of effective and noneffective aspects and cite specific examples to illustrate each determination, conclusion, or finding.

Strand: THEATRE HISTORY.

COMPETENCIES:

1. Examine theatre and dramatic customs within the confines of a specified historical reference.

Suggested Objectives:

a. Discuss dramatic customs used by Greek dramatists, Elizabethan theatres, Asian theatre, and others.
b. Research and construct masks from these or other cultures or historical settings.
c. Research and construct simple Greek theatre settings.

Suggested Teaching Strategies:

The teacher will show pictures and diagrams of Greek, Elizabethan, and Asian theatres.

The teacher will show masks used in theatre productions (Chinese, Japanese, Greek, etc.).

Students will construct a theatrical mask from a historical period or culture.

Students will construct a model of Greek or Elizabethan theatre.

Suggested Assessment Methods:

Teacher-designed rubric.

INTRODUCTION TO THEATRE ARTS (formerly Drama I)
COURSE DESCRIPTION

GRADES 9-12

Students will explore the relationships of theatre history, structure, literature, acting, producing, and critiquing. They will discover that theatre is an art form that enhances basic life skills through stimulation of creative thinking and problem solving. Students will develop a deeper understanding of personal commitment, cooperative work, and goal setting.

STRANDS: Directing, Technology, Theatre Management, Acting, Script Development, Criticism/Aesthetic Response, Theatre History

Strand: DIRECTING.

COMPETENCIES:

1. Examine the directing process.

Suggested Objectives:

a. Establish criteria for choosing a play.
b. Identify basic casting procedures.

2. Identify the basic elements involved in directing a play.

Suggested Objectives:

a. Identify the types and functions of rehearsals, schedules, publicity and performance.
b. Establish audience identification.

Suggested Teaching Strategies:

Using a one-act play, the teacher will lead students through basic steps; choosing a play, casting, rehearsals, publicity, performance.

The teacher will assist students in setting up individual drama journals.

Suggested Assessment Methods:

Students will choose a play, justify their choice, and implement the basic procedures.

Strand: TECHNOLOGY.

COMPETENCIES:

1. Examine elements of scenery, props, lighting, sound, costumes, and makeup for a theatrical performance.

Suggested Objectives:

a. Identify types of stages.
b. Identify types of sets.
c. Apply basic construction techniques.
d. Establish correct procedures in erecting a set.
e. Demonstrate basic painting and texturing techniques.
f. Use the principles and procedures of costume acquisition.

2. Identify terminology related to staging, props, lighting, costumes, and makeup.

Suggested Objectives:

a. Identify types of stages.
b. Identify types of sets.
c. Identify basic safety rules.
d. Demonstrate basic makeup principles.

Suggested Teaching Strategies:

Working cooperatively, students will produce a one-act children's play.

Suggested Assessment Methods:

Teacher-designed rubric.

Strand: THEATRE MANAGEMENT.

COMPETENCIES:

1. Examine or perform the roles of theatre management personnel.

Suggested Objectives:

a. Identify roles and responsibilities of the production staff.
b. Participate actively on a production staff.

2. Produce a Management Organizational Chart.

Suggested Objectives:

a. Design a production management timeline.
b. Establish priorities and accountabilities of staff on the production timeline.
c. Complete the production management chart and timeline and present for class critique.

Suggested Teaching Strategies:

Using a one-act children's play, students will assume the roles of the production staff.

Suggested Assessment Methods:

Teacher-designed rubric.

Strand: ACTING.

COMPETENCIES:

1. Develop, communicate, and maintain consistency of character in theatrical performances.

Suggested Objectives:

a. Demonstrate understanding of basic acting terminology.
b. Develop vocal techniques to portray character, thought, and feeling.
c. Develop movement to portray character, thought, and feeling.
d. Analyze external and internal characteristics of a character.
e. Demonstrate an understanding of character motivation.
f. Analyze a one-minute monologue.

2. Create a character utilizing basic principles of character development.

Suggested Objectives:

a. Include characterization using internal and external modes.
b. Demonstrate utilization of vocal, movement, and ensemble skills for monologue presentation.

Suggested Teaching Strategies:

Using a one-minute monologue, the teacher will lead students through analyzing and developing the character.

Suggested Assessment Methods:

Teacher-designed rubric.

Strand: SCRIPT DEVELOPMENT.

COMPETENCIES:

1. Identify the principles of script development.

Suggested Objectives:

a. Identify the elements of a script.
b. Identify the types of script.
c. Identify the styles of script.

2. Design a script scene that includes dialogue and action.

Suggested Objectives:

a. Create basic scene descriptions that enhance dialogue of script.
b. Develop basic scene descriptions that enhance action of script.

Suggested Teaching Strategies:

Working in groups, students will dissect a one-act play into its basic parts.

Suggested Assessment Methods:

Written work graded by teacher-designed rubric.

Strand: CRITICISM/AESTHETIC RESPONSE.

COMPETENCIES:

1. Critique a dramatic performance.

Suggested Objectives:

a. Establish criteria for evaluating drama.
b. Attend dramatic performances.
c. Compose written reactions to dramatic performances.
d. Communicate effectively using theatrical terminology.

2. Develop literacy in Theatre Arts.

Suggested Objectives:

a. Observe a play and identify basic characterization techniques, setting, scene, acting, and directing techniques used in the play.
b. Critique and analyze overall effectiveness of production.

Suggested Teaching Strategies:

Students individually attend performances and compose written reactions.

Suggested Assessment Methods:

Teacher-designed rubric.

Strand: THEATRE HISTORY.

COMPETENCIES:

1. Recognize major developments in theatre history.

Suggested Objectives:

a. Identify major developments within historical time periods.
b. Examine the impact of historical timelines on the development of theatre.

Suggested Teaching Strategies:

Working in groups, students will research theatrical developments of a particular historical period.

Students will read or review a short story from a historical period.

The teacher will divide the class into groups to create a timeline illustrating important events in theatre development.

Suggested Assessment Methods:

Students will respond to questions about major historical developments.

Students will compile and display a completed timeline of major developments in theatre history.

2. Research theatre development of a particular culture.

Suggested Objectives:

a. Compare and contrast American theatre development with the theatre of European and Western cultures.
b. Compare and contrast American theatre development with the theatre of Asian and Eastern cultures.

THEATRE II (formerly Drama II)
COURSE DESCRIPTION

GRADES 9 - 12

Prerequisite: Introduction to Theatre Arts

Theatre II continues to explore the theatrical process as an art form. Students will have the opportunity to build on skills learned in Introduction to Theatre Arts. Students will concentrate on designing, creating, and performing from original and published works.

STRANDS: Directing, Technology, Theatre Management, Acting, Script Development, Criticism/Aesthetic Response, Theatre History

Strand: DIRECTING.

COMPETENCIES:

1. Working cooperatively with a director, plan production strategies for informal and formal productions.

Suggested Objectives:

a. Design audition format and forms.
b. Plan audition and rehearsal schedules.

2. Design and conduct production strategies for informal and formal productions.

Suggested Objectives:

a. Participate in auditions.
b. Assist in casting.
c. Recognize and examine the basics of staging and blocking.

Suggested Teaching Strategies:

Working on a full-length production, students will hold auditions and cast the play.

Suggested Assessment Methods:

Teacher-designed rubric (i.e., written work, memorization, oral speaking technique).

Strand: TECHNOLOGY.

COMPETENCIES:

1. Using technical skills, design and create scenery, props, lighting, sound, costumes, and makeup.

Suggested Objectives:

a. Analyze and apply design theory for scenery, props, lighting, sound, costumes, and makeup.
b. Create a personal makeup morgue.
c. Create a simple light plot.
d. Create a personal costume morgue.
e. Design and construct a model set.

2. Apply technical support to individual performances.

Suggested Objectives:

a. Recognize and demonstrate understanding of appropriate costume/prop pieces for performances.
b. Create a variety of set arrangements for performances.

Suggested Teaching Strategies:

Working independently, students will research all technological aspects necessary for designing for a full-length production.

Students will use various costume, prop, and set ideas in individual performances.

Suggested Assessment Methods:

Teacher-designed rubric.

Strand: THEATRE MANAGEMENT.

COMPETENCIES:

1. Working with a director, design detailed stage management.

Suggested Objectives:

a. Develop a stage and props flow charts.
b. Create a lighting and sound cue activity chart.

2. Design theatre promotional and business plans.

Suggested Objectives:

a. Plan a promotional campaign.
b. Organize business aspects.

Suggested Teaching Strategies:

Students will choose an area of theatre management. Either in groups or individually, students will work in these areas on a full-length production.

Suggested Assessment Methods:

Teacher-designed rubric.

Strand: ACTING.

COMPETENCIES:

1. Working in formal and informal theatrical performances, develop, communicate, and maintain consistent characters.

Suggested Objectives:

a. Incorporate physical, vocal, emotional, and socially interactive means to portray character, thought, and feeling.
b. Compare and contrast the basic approaches to acting.
c. Refine ensemble skills.
d. Select and analyze duet scenes and group scenes.
e. Present duet and group scenes.
f. Review audition skills.
g. Develop audition portfolio.
h. Present audition scenes.

2. Develop grace and physical coordination.

Suggested Objectives:

a. Develop relaxation skills.
b. Establish good posture.
c. Demonstrate grace while moving through space.
d. Portray characters by applying basic physical principles and standard pantomimic expressions.
e. Participate in traditional and non-traditional pantomimes.
f. Practice in sense memory and emotional memory improves.

g. Learn correct procedures for basic stage combat.
h. Perform given circumstance improvisations and literature-based improvisations.

Suggested Teaching Strategies:

The teacher will provide students with several articles on audition skills and process.

Students working in groups will identify common audition skills.

Students will create and perform a presentation based on a unifying theme.

The teacher and students will design a stage fight for an existing play.

Suggested Assessment Methods:

Teacher-designed rubric.

Strand: SCRIPT DEVELOPMENT.

COMPETENCIES:

1. Using the five elements of drama, create scripts for classroom use.

Suggested Objectives:

a. Design dialogue for two characters.
b. Adapt a classic fairy tale into a script.

Suggested Teaching Strategies:

Working in groups, students will take a classic fairy tale and will write a script using all elements of script development.

Suggested Assessment Methods:

Teacher-designed rubric.

2. Using the five elements of drama, create a detailed scene for a script.

Suggested Objectives:

a. Write a scene based on a historical event.
b. Create a scene based on a cultural event.

Strand: CRITICISM/AESTHETIC RESPONSE.

COMPETENCIES:

1. Using an established criteria, critique dramatic performances.

Suggested Objectives:

a. Design a personal critique form based on established criteria.
b. Evaluate performances based on set, costume, and makeup designs.
c. Explore personal reactions to various kinds of theatrical performances.

Suggested Teaching Strategies:

After attending a play or musical, students will give a personal critique of the performance.

Suggested Assessment Methods:

Teacher-designed rubric.

Strand: THEATRE HISTORY.

COMPETENCIES:

1. Expand knowledge of theatre history, recognizing styles of theatre productions.

Suggested Objectives:

a. Explore theatre history through dramatic literature.
b. Identify major developments in the history of musical theatre.

Suggested Teaching Strategies:

Students will research a musical and present a report.

Students will read a play and make a class presentation.

Suggested Assessment Methods:

Teacher-designed rubric.

2. Relate historical perspectives to each performance activity.

Suggested Objectives:

a. Identify the time period.
b. Research various aspects of the identified time period (social, political, artistic, religious).

Suggested Teaching Strategies:

Students will research the time period for a presentation based on a unifying theme.

Suggested Assessment Methods:

Teacher-designed rubric.

THEATRE III (formerly Drama III)
COURSE DESCRIPTION

GRADES 11-12

Prerequisites: Introduction to Theatre Arts & Theatre II or by permission of instructor

Theatre III is designed to enable students who are interested in the theatre arts to continue exploring and perfecting their abilities. This course is designed for students who have successfully completed Introduction to Theatre Arts and Theatre II.

STRANDS: Directing, Technology, Theatre Management, Acting, Script Development, Criticism/Aesthetic Response, Theatre History

Strand: DIRECTING.

COMPETENCIES:

1. Plan and implement auditions, rehearsals, and production meetings to achieve desired production goals.

Suggested Objectives:

a. Conduct auditions for parts in scenes or a play.
b. Develop and implement rehearsal schedule.
c. Rehearse scenes or plays with cast and crew.
d. Block scenes.
e. Direct others in scenes of plays using stage areas and actor's body position.

Suggested Teaching Strategies:

With a thirty minute time period, students will block and rehearse a scene with dialogue.

Suggested Assessment Methods:

Teacher-designed rubric.

Strand: TECHNOLOGY.

COMPETENCIES:

1. Develop, with the director, unifying concepts using the technical aspects of theatre, film, television, or electronic media production.

Suggested Objectives:

a. Design a scaled ground plan of a set.
b. Construct a scale model of a set.
c. Conduct the striking of a theatre production.
d. Create a scaled lighting plot.
e. Hang, focus, and execute a designed lighting plan.
f. Design colored rendering of costumes and makeup for a play or scene.
g. Construct or assemble costumes and makeup for a play or scene.

2. Apply technical support to performances.

Suggested Objectives:

a. Establish set needs.
b. Recognize and identify costuming needs.

Suggested Teaching Strategies:

Working in cooperative groups, students will produce a play for a parental audience.

Working in cooperative groups, students will research aspects of technical theatre.

Suggested Assessment Methods:

Teacher-designed rubric.

Strand: THEATRE MANAGEMENT.

COMPETENCIES:

1. Develop and employ a production schedule, stage management plans, promotional ideas, including business and front-of-house procedures for informal and formal productions.

Suggested Objectives:

a. Organize a theatre company.
b. Establish criteria for selecting cast, production staff, technical crew, and script.
c. Develop rehearsal and technical schedules.

Suggested Teaching Strategies:

Working in cooperative teams, students will pick a name for their theatre company.

Suggested Assessment Methods:

Teacher-designed rubric.

Strand: ACTING.

COMPETENCIES:

1. Develop and sustain clear-cut, consistent characters from representational and presentational plays.

Suggested Objectives:

a. Create a presentation based on a unifying theme.
b. Critique and perform pantomimes.

c. Devise, perform, and critique improvisation.
d. Rehearse and perform duo-acting scenes.
e. Rehearse, perform, and critique scenes from plays.

Suggested Teaching Strategies:

Students will perform for the class prepared scenes or plays.

Suggested Assessment Methods:

Teacher-designed rubric.

Strand: SCRIPT DEVELOPMENT.

COMPETENCIES:

1. Develop and refine original scripts generated from personal experience, heritage, imagination, literature, and history.

Suggested Objectives:

a. Discuss legal aspects of copy limitation.
b. Define and discuss plagiarism.
c. Adapt a traditional story to be performed using all elements of play writing.
d. Discuss playwright's role/responsibilities to the actors, technique, staff, and the story.

Suggested Teaching Strategies:

Using all elements of script development, students will adapt a fairy tale.

Students will perform an adapted fairy tale.

Suggested Assessment Methods:

Teacher-designed rubric.

2. Apply scholarly studies to individual performances.

Suggested Objectives:

a. Locate dramatic structure inherent to each performance.
b. Classify the type of each performance (high comedy, farce, drama, etc.).
c. Create an introduction for each performance.

Suggested Teaching Strategies:

Students will compile, create, and perform a presentation based on a unifying theme.

Suggested Assessment Methods:

Teacher-designed rubric.

Strand: CRITICISM/AESTHETIC RESPONSE.

COMPETENCIES:

1. Examine the whole and the parts of a dramatic performance and suggest personal and traditional artistic choices for informal or formal production.

Suggested Objectives:

a. Research historical references to develop criteria for evaluating a play.
b. Develop personal criteria for judging a production.

Suggested Teaching Strategies:

After a classroom performance, students will present a critique of likes, dislikes, and suggested improvements with three specific examples as support.

Suggested Assessment Methods:

Teacher-designed rubric.

Strand: THEATRE HISTORY.

COMPETENCIES:

1. Compare and contrast the interpretive and expressive conventions of a specific culture or historical period.

Suggested Objectives:

a. Analyze and evaluate period styles.
b. Apply knowledge of period and production styles.
c. Examine musical theatre history.

Suggested Teaching Strategies:

Students will read and discuss various historical period plays.

Students will perform scenes from plays from various historical periods.

Suggested Assessment Methods:

Teacher-designed rubric.

THEATRE PRODUCTION COURSE DESCRIPTION

GRADES 10-12

This course is designed to provide students with an in-depth learning experience which places emphasis on the production aspects of Theatre Arts (i.e., technological design and application, and applied skills of managing, directing, and acting). This course is designed for students who have successfully completed Introduction to Theatre Arts and Theatre II.

STRANDS: Technology, Theatre Management, Directing, Acting

Strand: TECHNOLOGY.

COMPETENCIES:

1. Create scenery, props, lighting, and sound for a theatrical performance.

Suggested Objectives:

a. Understand and apply the basics of the stage and stage settings.
b. Demonstrate set construction skills.

2. Create costumes and makeup for a theatrical performance.

Suggested Objectives:

a. Understand and apply basics of costuming a production.
b. Develop and enhance knowledge of makeup skills.

Suggested Teaching Strategies:

Students will design and construct a set, costumes, and makeup for a given play.

Suggested Assessment Methods:

Teacher-designed rubric.

Strand: THEATRE MANAGEMENT.

COMPETENCIES:

1. Perform roles of theatre management.

Suggested Objectives:

a. Understand roles of production staff.
b. Explain responsibilities of each staff member.
c. Simulate the steps of the pre-rehearsal process.
d. Revise the various types of rehearsals.
e. Discuss performance procedures.

2. Participate as an actor or technician in planning, rehearsing, and performing in a production for special audiences.

Suggested Objectives:

a. Conduct all pre-rehearsal activities.
b. Rehearse and perform a play for an elementary school audience.
c. Rehearse and perform a play for a middle school audience.

3. Conduct intensive individual work in a major area of interest in the theatrical production (e.g., design, technical, directing, acting, play writing, management, and video production).

Suggested Objectives:

a. Present a written proposal of a topic to investigate.
b. Establish procedures and deadlines.
c. Determine budget, materials, and equipment lists.
d. Make a public presentation of the project.

Suggested Teaching Strategies:

Using a one-act play, students will perform the roles of the production staff.

Students read and evaluate scripts for elementary and middle school audiences.

Working in cooperative teams, students devise schedules, spectacle designs, and budgetary needs for a production.

Students contract with school administration to produce a play for their particular student body.

Working in cooperative groups, students produce a play for elementary school audiences.

Working in cooperative groups, students produce a play for middle school audiences.

Working independently, students research aspects of theatrical production.

Working independently, students develop an individual work in a major area of theatrical production for public presentation.

Suggested Assessment Methods:

Teacher-designed rubric.

Strand: DIRECTING.

COMPETENCIES:

1. Analyze the contributions of writers, actors, directors, technicians, and management personnel to a dramatic production.

Suggested Objectives:

a. Select production personnel.
b. Establish production deadlines.
c. Meet deadlines.
d. Determine budget needs.
e. Produce material and equipment lists.

f. Perform a play on a determined date.

2. Analyze the contributions of the audience to a dramatic production.

Suggested Objectives:

a. Establish audience participation parameters.
b. Encourage audience response and participation.

Suggested Teaching Strategies:

The teacher will supervise student-directed research and reporting activities.

Suggested Assessment Methods:

Teacher-designed rubric.

Strand: ACTING.

COMPETENCIES:

1. Create roles and develop honest relationships between characters through improvisation, research, and advanced scene study.

Suggested Objectives:

a. Describe the four steps of preparation of a production.
b. Explain the three approaches to learning lines.
c. Distinguish between stage business and clichés.

Suggested Teaching Strategies:

Students will create a character using observation and imagination skills.

Research factors which influence playwrights and other actors who portrayed the given character.

Suggested Assessment Methods:

Teacher-designed rubric.

DRAMATIC CRITICISM AND PERFORMANCE COURSE DESCRIPTION

GRADES 10-12

Dramatic Criticism and Performance is designed to enable students who are interested in the theatre arts to pursue an in-depth exploration of the interrelationships of aesthetics, criticism, and performance. This course is designed for students who have successfully completed Introduction to Theatre Arts and Theatre II.

STRANDS: Acting, Script Development, Criticism/Aesthetic Response, Theatre History

Strand: ACTING.

COMPETENCIES:

1. Analyze the problems and techniques of acting in period and stylized dramatic pieces.

Suggested Objectives:

a. Distinguish between emotional and technical acting.
b. Recognize personality versus character acting.
c. Perform a scene from a period or stylized piece.

2. Analyze character development processes based on the theories of Stanislavsky.

Suggested Objectives:

a. Identify the following terms: "The Method," external, internal, Constantin Stanislavsky.
b. Analyze character in internal and external terms.

Suggested Teaching Strategies:

Students will perform a comedy scene.

Students will perform a tragedy scene.

Students will develop an outline to use for a character analysis.

Students will perform a formal two-character scene.

Students will perform a formal two-character scene.

Suggested Assessment Methods:

Teacher-designed rubric.

Strand: SCRIPT DEVELOPMENT.

COMPETENCIES:

1. Develop dramatic writing skills for various media including stage, television/radio, and short scripts for performance or publication.

Suggested Objectives:

a. Use dramatic structure to plan a play.
b. Develop dialogue for a plot (advancement and characterization).
c. Develop appropriate action and situation.
d. Analyze the writing formats of radio, television, and film scripts.

Suggested Teaching Strategies:

Students will write and present a short play.

Students will produce scripts for radio and television.

Students will re-write and perform fairy tales in various styles.

Students will write a comedy scene.

Students will write a tragedy scene.

Suggested Assessment Methods:

Teacher-designed rubric.

Strand: CRITICISM/AESTHETIC RESPONSE.

COMPETENCIES:

1. Analyze plays for academic and production purposes through the study of representational and presentational plays.

Suggested Objectives:

a. Analyze a play in terms of exposition, plot, character, and theme.
b. Identify terms used in play analysis.

Suggested Teaching Strategies:

Students will view and analyze a comedy play (e.g., The Inspector General).

Students will view and analyze a tragedy play (e.g., Death of a Salesman).

Students will discuss the causes of laughter.

Suggested Assessment Methods:

Teacher-designed rubric.

Strand: THEATRE HISTORY.

COMPETENCIES:

1. Evaluate selected plays from Greek to the present through such elements as action, style, character, structure, and language.

Suggested Objectives:

a. Explain the influence of Aristotle and the 16th Century Neo-classicists on dramatic structure.
b. Explore and explain the various types of comedies.
c. Distinguish between classic and modern tragedy.
d. Discuss various styles of theatre.
e. Perform or read excerpts from plays.

Suggested Teaching Strategies:

Students will survey, discuss, and evaluate plays from Greek to present.

Students will research various aspects of period of stylized plays.

Suggested Assessment Methods:

Teacher-designed rubric.

ORAL INTERPRETATION/READERS' THEATRE COURSE DESCRIPTION

GRADES 10-12

Oral Interpretation and Readers' Theatre is designed to provide the student with a concentrated study of the voice as an acting tool. This course gives students the opportunity to develop their vocal skills through individual and group interpretation. The study of related academic and technical skills will also be applied. This course is designed for students who have successfully completed Introduction to Theatre Arts and Theatre II.

STRANDS: Technology, Acting, Script Development, Theatre History

Strand: TECHNOLOGY.

COMPETENCIES:

1. Apply technical support to individual/group performances.

Suggested Objectives:

a. Recognize and identify appropriate costume/prop pieces for individual characters.

b. Create interesting set arrangements for Readers' Theatre performances.

c. Design appropriate lighting for performance.

Suggested Teaching Strategies:

Using a play or cuttings from plays, the teacher will lead students in developing authentic costume, prop, and set.

Suggested Assessment Methods:

Teacher-designed rubric.

Strand: ACTING.

COMPETENCIES:

1. Prepare an individual or group oral interpretation and Readers' Theatre performance.

Suggested Objectives:

a. Establish and improve control of vocal characteristics.
b. Develop correct pronunciation and diction habits.
c. Portray characters by applying principles of voice and diction through oral interpretation.
d. Use appropriate vocal characteristics.
e. Refer to the manuscript at least half of the time (when applicable).
f. Project the thoughts and feelings of the character.
g. With partners, write an appropriate introduction which will capture an audience's attention.
h. With partners, prepare the manuscript, using director's notes.
i. Take direction concerning blocking and general performance.

Suggested Teaching Strategies:

Working individually or in groups, the teacher will guide students in their preparation of either an oral interpretation piece or a Readers' Theatre presentation.

Suggested Assessment Methods:

Teacher-designed rubric.

Strand: SCRIPT DEVELOPMENT.

COMPETENCIES:

1. Apply scholarly studies to the individual performances.

Suggested Objectives:

a. Locate dramatic structure inherent in each performance selection.
b. Identify type of each performance selection (high comedy, farce, drama, etc.).
c. Write an introduction for each performance selection.

Suggested Teaching Strategies:

Students will analyze performance selections.

Suggested Assessment Methods:

Teacher-designed rubric.

Strand: THEATRE HISTORY.

COMPETENCIES:

1. Relate historical perspectives to each oral interpretation or Readers' Theatre activity.

Suggested Objectives:

a. Identify the playwright or author of chosen material and biographical information.
b. Recognize historical events which were occurring or were referenced in the chosen material.

Suggested Teaching Strategies:

Students will research playwrights, authors, and historical periods which relate to their selections.

Suggested Assessment Methods:

Teacher-designed rubric.

THEATRE ARTS GLOSSARY

An act - a section of a play, like the chapter of a book.

Acting - creating characters, see characterization.

Aesthetics - branch of philosophy dealing with beauty, especially as it is known through the fine arts and literature.

Aesthetics - a personal reaction of drama based on a scale of beautiful to ugly.

Articulate - to express one's self clearly and distinctly.

Audition - tryout for a role in a play.

Auditory/Aural - of or relating to the ear; hearing.

Blocking - creative process of deciding on all stage movement.

Body language - communicating without the use of words.

Casting - choosing of actors for roles in a play.

Character - a person, animal, or being in a story, scene, or play.

Characterization - the creation of believable persona on stage.

Creativity - a way of thinking, acting, or making something that is original for the individual and valued by that person or others; using the imagination.

Critique - an evaluation of a theatrical piece based on standards for good drama.

Conventions - special or traditional ways of doing things in theatre.

Costume - actor's clothing worn on stage.

Costume morgue - an illustrated collection of clothing and accessories.

Cue sheet/flow chart - a chronological tabulation of entrances of actors, changes in lights, sound effects, props, etc., during the production of a play.

Dialogue - lines of a play spoken by characters.

Director - person in charge of shaping all aspects of a production into a finished product.

Drama/play - literary composition performed on stage.

Drama/theatre - the study of the art form through performance-based activities that includes the study of theatre history, literature, acting techniques, stage craft, play writing, play production, theatre attendance, aesthetics, and criticism.

Duet - a scene involving two people.

Electronic media - any medium that uses electrical current such as video, radio dramas, television production, animation, computer, etc.

Elements of drama - plot, character, theme, dialogue, music, and spectacle.

Energy - the enthusiasm that gives life to a performance.

Ensemble - the harmonious workings of many artists to complete a theatrical performance.

Environment - the visual, auditory/kinesthetic elements of a production.

External characteristics - the physical traits and appearance of a character; those things that an audience sees.

Formal drama - those activities designed to be presented to an audience.

Full-length play - a literary composition in 2, 3, 4, or 5 acts.

House management - the individuals who oversee ticket sales, ushers, and audience comfort.

Improvisation/improv - impromptu portrayal of character or a scene without rehearsal or preparation.

Informal drama - activities not designed for presentation to a paying audience.

Internal characteristics - establishing how a character thinks and feels; the personality of a character.

Interpretation - the art of determining the meaning.

Kinesthetic - use of body language to communicate.

Lighting - illumination of the stage with special lighting equipment.

Live theatre - any performance before an audience in a theatre setting rather than a video of the production.

Makeup - material applied to an actor's face or body to enhance or change the appearance of the face or body.

Makeup morgue - an illustrated collection of facial expressions and body design.

Monologue - speech given by a single character.

Motivation - the reason behind a character's behavior, the "why"?

Musical - a script in which the characters' thoughts and emotions are sung or scored by music.

One-act play - literary composition in one act.

Pantomime - acting without words, using only body language to convey a message or story.

Performance space - anywhere that actors produce a performance.

Portfolio - a collection of audition pieces, scenes, resumé, and photos of an actor.

Presentational - style of performance delivered directly to the audience.

Props (properties) - stage properties, i.e., set furnishings, and any items used by the actors.

Rehearsal - period of time used to prepare a play presentation.

Representational - performing a play where actors give the illusion that the audience is watching a representation of life.

Role - a character in a play or scene.

Rubric - assessment instrument used for evaluation.

Script - written text of a play.

Script development - creating a text that includes the elements of drama.

Scene - small segment of a play within an act of a play.

Scenery/set - physical environment for a play that is built on the stage.

Spectacle - all that is seen or heard on stage such as lights, sound, set, props, costume, and makeup.

Stage directions - instructions given in the script relating to movement and stage business.

Style - the way a play is written, acted, or produced.

Subtext - the underlying meaning behind the word or phrase used as a reason/motivation for movement and interpretation.

Technical theatre - aspects of theatre connected with lighting, sound, scenery, costumes, etc.

Theatre heritage - theatre history.

Theatre management - the administrative aspects of theatre (i.e., hall rental, publicity, audience developments, ticket sales, etc.).

Theatre production - staging of a play for an audience.

Verbal - that which is spoken.

Vocal characteristics - the traits of one's voice.

THEATRE ARTS

SUGGESTED RESOURCE LIST

TEXT

National Standards for Arts Education

MENC
1806 Robert Fulton Drive
Reston, VA 22091

Rehearsal (state approved)

The Stage and The School (state approved)

Theatre (state approved)

Theater and the Adolescent Actor - Building a Successful School Program; Camille Poisson, Author; Archon Books, 1994

PLAY PUBLISHERS

Baker's Plays with Theatre Resource Directory
100 Chauncy Street
Boston, MA 02111-1783

Dramatist Play Service
212-683-8960

Dramatic Publishing
P. O. Box 109
Woodstock, IL 60098
815-338-7170

Rogers and Hammerstein Theatre Library
229 West 28th Street, 11th Floor
New York, NY
212-564-4000

The Learning Company
6493 Kaiser Drive
Fremont, CA 94555
800-852-2255

GENERAL

Bob Kelly Cosmetics
151 West 46th Street
New York, NY 10036

Combat Video
322 Northwest 175th
Seattle, WA 98177

DVC, Inc.
P. O. Box 40227
Indianapolis, IN 46240

Films for the Humanities
P. O. Box 2053
Princeton, NJ 98543

Insight Media
121 West 85th Street
New York, NY 10024

Metropolitan Opera Guild
"Creating Original Opera"
212-769-7023
David Dik, Program Director

Osesen Company
1535 Ivar Avenue
Hollywood, CA 92024

RECORDINGS

Dialects:

Blunt's *Stage Dialects*

Machlin's *Dialects for the Stage*

Stern's *Dialect Records*

Dialect Accent Specialists
P. O. Box 44
Lyndonville, VT 05851

Readings:

Center for Cassette Studies
919 Third Avenue
New York, NY 10022

Listening Library
P. O. Box L
Greenwich, CT 06870

VIDEOS, FILMS, AND FILMSTRIPS

Rental:

Contemporary Films
New York, NY 10023 (professional films for rent)

Arthur Cantor, Inc.
2112 Broadway, Suite 400
New York, NY 10023

Audio Brandon Films
737 Greenway Road
Wilmette, IL 60096 (excellent Shakespeare collection)

The above listings cover everything from acting, voice training, movement, stage combat, script analysis, auditions, makeup, characterization, lighting, and set construction to Shakespeare.

TEACHING VIDEOS - Catalogs & listings

R.R. Bowker's *Educational Film Locator* (a university film center consortium. Excellent)

National Video Clearing House's *The Video Source Book* (Excellent. 1000+ titles available)

Addresses can be found through school, public college, or university libraries.

SOFTWARE

Author! Author! - Grades K+ - (Apple II, 48 KB and IBM PC and compatibles 128 KB). Mindplay, Inc.

Blazing Paddles - Grades K+ - (Apple II, 48 KB and Commodore 64, 64 KB). Baudville, Inc.

Children's Writing and Publishing Center - Grade 4+ - (Apple II, 128 KB and IBM PC and compatibles, 384 KB). The Learning Company.

Color Me: The Computer Coloring Kit - Grades PreK-5 - (Apple II, 128 KB and IBM PC and compatibles 256 KB). Mindscape Educational Software.

The Dinosaur Discovery Kit - (Apple Macintosh, 512 KB and IBM PC and compatibles, 512 KB). First Byte/Davidson.

Fantavision - Grade 4+ - (Commodore Amiga, 256 KB and IBM PC and compatibles, 256 KB). Wild Duck.

I Can Write! (series) - Grade 2 - (Apple II, 128 KB). Sunburst Communications.

Kidwriter Golden Edition - Grades 2-5 - (Apple IIGS, 787 KB and IBM PC, IBM PS/2 and compatibles, 512 KB). Spinnaker Educational Software, Division of Queue, Inc.

The New Print Shop - Grades 1+ - (Apple II, 128 KB and IBM PC and compatibles, 512 KB; color printing requires 640 KB). Broderbund Software.

Paint with Words - Grades K-1 - (Apple II, 64 KB, needs voice system). MEEC.

Tip 'N Flip - Grades 4+ - (Apple II, 128 KB and IBM PC and compatibles, 128 KB). Sunburst Communications.

SOFTWARE COMPANIES AND ADDRESSES

Baudville
5380 52nd Street, S.E.
Grand Rapids, MI 49512
800-728-0888

Broderbund Software, Inc.
17 Paul Drive
San Rafael, CA 94913-2947
800-521-6263

Davidson & Associates, Inc.
3135 Kashiwa Street
Torrance, CA 90505
800-556-6141

MECC Brookdale Corporate Center
6160 Summit Drive
Minneapolis, MN 55430-4003
800-685-6322

Mindplay
Dept. C4, Unit 350
P. O. Box 36494
Tucson, AZ 85740
800-221-7911

Mindscape Educational Software
Department D
1345 West Diversey Parkway
Chicago, IL 60614
800-829-1900

Spinnaker Educational Software
A Division of Queue, Inc.
338 Commerce Drive

Fairfield, CT 06430
800-232-2224

Sunburst Communications
101 Caselton Street
Pleasantville, NY 10570-3498
800-628-8897

Wild Duck
979 Golf Course Drive
Suite 256
Rohnert, CA 94928
707-586-0728

The following three (3) centers are very helpful with information and materials to assist the learning of the disabled:

Center for Special Education Technology
1920 Association Drive
Reston, VA 22091
800-873-8255

National Lekotek Center
2100 Ridge Avenue
Evanston, IL 60204

IBM National Support Center for Persons with Disabilities
P. O. Box 2150
Atlanta, GA 30055
800-426-2133

Return to the Mississippi Department of Education
Return to the FineArts Curriculum Framework

Office of Academic Education
Instructional Development

Fine Arts Framework - 1996

VISUAL ARTS

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INTRODUCTION

A comprehensive and sequential visual arts program is essential to the education of every student. Such a program provides:

Opportunities to communicate visually

Encouragement of creativity

Development of higher order thinking skills

Connections in cultural and historical context

Reinforcement of self-esteem

Development of perceptual awareness

Exposure to a variety of career opportunities and avocations

Interdisciplinary learning

Experiences that build self-discipline

Fulfillment through the creative process

Understanding of a unique body of knowledge

Use of the Curriculum Framework

This framework should be used as a guideline to develop curriculum that is pertinent and has meaning within each district or school situation. It is not meant to be a text or lesson plan format. This document is strictly a framework to be used by districts in creating their own curriculum.

Competencies were developed using the National Standards providing a high quality, sequential framework. The competencies are comprehensive yet provide ample opportunity for local and individualized goals. Only competencies are required. Objectives, strategies, and assessments are suggested.

Curriculum Framework Parts

Strands are basic components that are included at every grade level throughout the framework. Each of these strands is an intregal part of the total study of the visual arts. The strands are **Production (P), Media (M), Criticism/Aesthetics (C), History (H), and Integration (I)**

Competencies are desired results from students' experiences in the learning environment. The competencies in this framework are required.

Objectives are means by which the student achieves the desired results of learning. Objectives listed in this document are simply suggestions. Each district and/or school may use these suggestions or develop their own objectives to fulfill the required competencies.

Strategies are methods and activities through which the students achieve objectives/competencies. Strategies are suggested as examples only. Each district and/or school should individualize strategies according to the needs of their students. Strategies are identified as to learning styles: **Visual (V), Auditory (A), and Kinesthethic (K).**

Assessments are methods of evaluation to determine achievement of competencies. These methods are suggested and should be adapted for use by each district and/or school. Assessment modes include **open-ended (OP), rubric or checklist (R), and fixed response (FR).**

VISUAL ARTS
COURSE DESCRIPTION

KINDERGARTEN

This course is designed to stimulate intellectual development with emphasis on critical thinking skills through guided creative exploration of basic principles of the Visual Arts.

STRANDS: Production, Media, Criticism/Aesthetics, History, Integration

KINDERGARTEN COMPETENCIES: 1, 2, 3, 4, 5, 6, 7

Strands: PRODUCTION, CRITICISM/AESTHETICS, HISTORY, INTEGRATION.

COMPETENCIES:

1. Explore visual characteristics in works of art with emphasis on color, line, texture, and shape.

Suggested Objectives:

a. Name and find examples of the primary colors (red, yellow, blue) in works of art and in objects in the environment.
b. Name and find examples of the secondary colors (violet, green, orange) in works of art and in objects in the environment.
c. Name and point to shapes (circle, square, rectangle, triangle) in works of art and in objects in the environment.
d. Name and identify different kinds of lines (straight, crooked, zigzagged, thin, wide) in works of art and in objects in the environment.
e. Show and tell how works of art are alike and different (color, line, shape).
f. Create works of art using color, line, and shape.
g. Identify the elements of color, line, and shape in master works of art.

Suggested Teaching Strategies:

Present various master works of art such as Miro's "Carnival of Harlequins" or Miro's "The Farm." Have *students identify lines, shapes, and colors used in the works and relate these to those in their environment. Afterwards have students create works of art using line, shape, and color. (A, V, K)*

Suggested Assessment Methods:

Teacher observation. (O)

Strands: CRITICISM/AESTHETICS, HISTORY.

COMPETENCIES:

2. Describe how artists express feelings in works of art.

Suggested Objectives:

a. Identify and compare how artists have used the elements of color, line, and shape to create feelings in works of art.
b. Discuss why artists choose to depict feelings in a work of art.
c. Describe how works of art make the artist feel (e.g., happy, sad, mad, scared, peaceful, and excited).

Suggested Teaching Strategies:

Present master works that express different emotions such as Picasso's "Guernica" (fear and anguish) and Pierre-Auguste Renoir's "Le Moulin de la Galette" (happy). Have students explain why they feel these works express certain feelings. (V, A)

Suggested Assessment Methods:

Teacher observation. (O)

Strands: PRODUCTION, MEDIA.

COMPETENCIES:

3. Produce recognizable objects, images, and symbols to communicate ideas using different media, techniques, and processes.

Suggested Objectives:

a. Produce drawings using a variety of media (e.g., crayon, chalk, pencil, markers).
b. Create paintings using a variety of media (e.g., finger paint, tempera, watercolor).
c. Make shapes and form objects with pliable material (e.g., play dough, clay).
d. Make printed images (e.g., vegetable, fruit, found object, sponge, brush).
e. Create original (not traced or copied) works of art using recognizable objects, images, and symbols to communicate ideas.
f. Demonstrate manipulative skills by performing a variety of tasks (e.g., cutting, gluing, arranging, constructing, sorting, tracing, rubbing, folding, bending, modeling, coloring, painting, drawing, printing, scribbling, blending, stitching, wrapping, weaving, tearing).

Suggested Teaching Strategies:

Introduce several dry media such as crayons, soft pastels, and oil pastels. After students have explored each by making lines, coloring shapes, and blending, have student create a composition from personal symbols.

Suggested Assessment Methods:

Have student tell what he/she learned about the different media and explain why he/she chose the media used in the work. (O)

Strands: CRITICISM/AETHESTICS.

COMPETENCIES:

4. Identify various art forms in the school, home, and community (e.g., quilts, baskets, pottery, buildings, clothes, toys).

Suggested Objectives:

a. Identify works of art within student's environment.

b. Recognize why works of art were created (e.g., to tell a story, to illustrate a holiday, to commemorate a historical event, to honor a famous person, to sell a product, for decoration, or for a functional purpose).

Suggested Teaching Strategies:

Tour the school environment and have students locate various art forms and identify why they were made and how they were used. (A, V, K)

Suggested Assessment Methods:

Teacher observation. (O)

Strands: PRODUCTION, MEDIA.

COMPETENCIES:

5. Use art materials and tools in a safe and responsible manner.

Suggested Objectives:

a. Practice safety and conservation in the use of tools, materials, and equipment.
b. Identify proper tools to be used along with given techniques.

Suggested Teaching Strategies:

As different tools and materials are introduced, demonstrate proper usage of each. (A, V, K)

Suggested Assessment Methods:

Teacher observation. (FR, R)

Strands: CRITICISM/AETHESTICS, HISTORY.

COMPETENCIES:

6. Examine works of art from different times and culture.

Suggested Objectives:

a. Identify works of art that were created at different times.
b. Identify works of art that were created in different cultures.

Suggested Teaching Strategies:

Using reproductions, expose students to a variety of decorative and fine art forms from a wide range of times and cultures. (A, V)

Suggested Assessment Methods:

Have students identify works of art by making simple drawings. Have students identify works from specific times and cultures by making simple drawings. (FR, R)

Strands: INTEGRATION.

COMPETENCIES:

7. Make connections between the visual arts and other disciplines.

Suggested Objectives:

a. Create simple shapes used in the alphabet.
b. Use simple shapes to create opposites (organic vs. geometric).

Suggested Teaching Strategies:

Have students create a large picture of a letter of the alphabet. Student should fill the shapes with pattern and color. Have students identify objects from the classroom that start with the letter chosen.

Suggested Assessment Methods:

Teacher observation. (FR, R)

VISUAL ARTS
COURSE DESCRIPTION

GRADE 1

This course is designed to stimulate intellectual development with emphasis on critical thinking skills through guided creative exploration of basic principles of the Visual Arts.

STRANDS: Production, Media, Criticism/Aesthetics, History, Integration

GRADE 1 COMPETENCIES: 1, 2, 3, 4, 5, 6, 7, 8, 9

Strands: PRODUCTION, CRITICISM/AESTHETICS, HISTORY, INTEGRATION.

COMPETENCIES:

1. Explore visual characteristics in works of art with emphasis on color, line, shape, texture, value, space, balance, rhythm, and pattern.

Suggested Objectives:

a. Name the primary colors (red, yellow, blue) and the secondary colors (green, orange, violet), explain how the primary colors are used to make the secondary colors, and point out examples of primary and secondary colors in works of art and in objects in the environment (e.g., books, newspapers, magazines, clothes, toys, furniture).
b. Identify two-dimensional shapes in works of art and in the environment.
c. Name and point out different kinds of lines (e.g., straight, curved, broken, wavy, thick, thin, short, long).
d. Identify a variety of textures (e.g., smooth, rough, scratchy, prickly, slick, soft, hard).
e. Differentiate between various values in color or black and white (light, medium, and dark).
f. Recognize patterns in works of art and in objects in the environment.
g. Locate objects in the environment that are symmetrically balanced (i.e., the same on both sides [e.g., butterflies, snowflakes, faces]).
h. Identify design elements (i.e., line, shape, form, value, color, texture, space) and design principles (i.e., balance, contrast/variety, pattern, unity/harmony, emphasis/dominance, rhythm/movement) in artworks and objects in the environment.
i. Create works of art using color, line, shape, texture, value, space, balance, rhythm and pattern.
j. Identify the elements and principles of design in master works of art.

Suggested Teaching Strategies:

Expose students to master works that show the elements and principles of design.

Have students identify these elements and principles in the master works. Have students find examples in the environment. Afterwards, create works of art using the elements and principles of design. The elements and principles can be covered one at a time or in combination. (A, V, K)

Suggested Assessment Methods:

Teacher observation. (O)

Checklist for specific criteria. (R)

Strands: PRODUCTION, CRITICISM/AESTHETICS, HISTORY.

COMPETENCIES:

2. Explore how artists create expression within a work of art.

Suggested Objectives:

a. Interpret feelings as expressed by artists in master works of art.
b. Examine why an artist might choose to depict certain feelings in a work of art.
c. Communicate how the student could express feelings in his/her own works of art.

Suggested Teaching Strategies:

Show students master works of art such as "I and the Village" by Marc Chagall or illustrations from books such as Where the Wild Things Are by Maurice Sendak. Have students identify emotions displayed in these works. Students could communicate these ideas by telling, writing, or producing artwork. (A, V, K)

Suggested Assessment Methods:

Teacher observation; student writing and telling. (O)

Checklist for production. (R)

Strands: PRODUCTION, MEDIA.

COMPETENCIES:

3. Produce recognizable objects, images, and symbols to communicate ideas using different media, techniques, and processes.

Suggested Objectives:

a. Produce drawings using a variety of media (e.g., crayon, chalk, pencil, markers).
b. Create paintings using a variety of media (e.g., finger paint, tempera, watercolor).
c. Design three-dimensional objects using available materials (e.g., play dough, clay, cardboard, folded or bent paper).
d. Make printed images (e.g., fold prints, found objects, finger paints, texture rubbings, brush or sponge prints).
e. Produce a textile design (e.g., weaving, collage) using a variety of media (e.g., yarn, paper, and other fibers).
f. Create original (not traced or copied) works of art using recognizable objects, images, and symbols to communicate ideas.
g. Demonstrate manipulative skills by performing a variety of tasks (e.g., cutting, gluing, arranging, constructing, sorting, tracing, rubbing, folding, bending, modeling, coloring, painting, drawing, printing, scribbling, stitching, wrapping, weaving, tearing).

Suggested Teaching Strategies:

Demonstrate the correct use of scissors and methods of sorting, wrapping, and weaving. Discuss pattern and show examples of woven textures and patterns. Provide a variety of materials (wallpaper, construction paper, raffia sticks, feathers, etc.) to create a weaving. (A, V, K)

Suggested Assessment Methods:

Checklist with specific criteria such as texture, variety, development of pattern, etc. (R)

Strands: PRODUCTION, CRITICISM/AESTHETICS, HISTORY, INTEGRATION.

COMPETENCIES:

4. Understand various purposes for creating works of visual art.

Suggested Objectives:

a. Look at and talk about various art forms in the school, home, and community (e.g., quilts, baskets, pottery, buildings, clothes, toys).
b. Tell why he/she thinks works of art were created (e.g., does it tell a story, illustrate a holiday, commemorate a historical event, honor a famous person, sell a product, for decoration or functional purpose, expresses a feeling).

Suggested Teaching Strategies:

Have students bring objects from home. Collect objects from the school environment. Discuss the characteristics of each object that make it an art (fine art, decorative, etc.).

Suggested Assessment Methods:

Teacher observation. (O)

Strands: PRODUCTION, MEDIA.

COMPETENCIES:

5. Use art materials and tools in a safe and responsible manner.

Suggested Objectives:

a. Practice safety and conservation in the use of tools, materials, and equipment.
b. Identify proper tools to be used along with given techniques.

Suggested Teaching Strategies:

As different tools and materials are introduced, demonstrate proper usage of each. (A, V, K)

Suggested Assessment Methods:

Teacher observation. (FR, R)

Strands: CRITICISM/AESTHETICS, HISTORY.

COMPETENCIES:

6. Recognize how a person's experiences influence the development of specific artwork.

Suggested Objectives:

a. Convey how time and environment affect an artist's work.
b. Discuss how social and personal experiences affect an artist's work.

Suggested Teaching Strategies:

After viewing Charles Russell's "The Mail Must Go Through", have students relate activity of the work to present day activities (e.g., Who would deliver the mail today? What would he/she be wearing? What type of transportation would be used?). (A, V)

Suggested Assessment Methods:

Teacher observation. (O)

Strands: HISTORY, INTEGRATION.

COMPETENCIES:

7. Investigate the influences of history and various cultures on the visual arts.

Suggested Objectives:

a. Identify works of art as belonging to particular cultures.
b. Identify types of art that were created at different times.

Suggested Teaching Strategies:

While exploring the arts of the Native Americans, contrast these to the works of the European-American artists of the same period. (A, V)

Suggested Assessment Methods:

Teacher observation. (O)

Strands: INTEGRATION.

COMPETENCIES:

8. Make connections between the visual arts and other disciplines.

Suggested Objectives:

a. Tell or write about the common concepts found in works of art and subject areas (e.g., illustrations used in books and printed materials [language arts], arts and crafts produced in various cultures [social studies], color

theory in pigment, light, balance and symmetry found in nature, patterns in leaves, and shells [science], rhythm and movement [music, dance, and drama], size relationships, proportions, ranking, sorting [mathematics]).
b. Create a work of art to be used in another discipline.

Suggested Teaching Strategies:

Provide an assortment of illustrated children's books and discuss how pictures help tell a story. Have each student select a specific book to read and explain to the class how one illustration is used to enhance the story. (A, V, K)

Suggested Assessment Methods:

Teacher observation. (O)

Strands: MEDIA, CRITICISM/AESTHETICS, HISTORY.

COMPETENCIES:

9. Employ basic art vocabulary.

Suggested Objectives:

a. Use art vocabulary (color, shape, line, texture, etc., as appropriate to media, techniques, and process) when talking about his/her own work and the work of others.
b. Use art vocabulary as appropriate to student's environment.

Suggested Teaching Strategies:

Show examples of texture in works of art and in physical surroundings. Have student select an object in the room and say, "This texture is . . . (smooth, rough, soft, etc.)." (A, V, K)

Suggested Assessment Methods:

Teacher observation. (FR, R)

VISUAL ARTS
COURSE DESCRIPTION

GRADE 2

This course is designed to stimulate intellectual development with emphasis on critical thinking skills through guided creative exploration of basic principles of the Visual Arts.

STRANDS: Production, Media, Criticism/Aesthetics, History, Integration

GRADE 2 COMPETENCIES: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10

Strands: PRODUCTION, CRITICISM/AESTHETICS, HISTORY, INTEGRATION.

COMPETENCIES:

1. Explore visual characteristics in works of art with emphasis on the elements and principles of design (elements - color, line, shape and form, texture, value, space; principles - balance, repetition, unity, contrast, proportion, emphasis).

Suggested Objectives:

a. Use the primary colors (red, yellow, blue) to make the secondary colors (green, orange, violet), and find examples in works of art and objects in the environment.
b. Identify and use two-dimensional shapes in various ways to create pictures or collages.
c. Name, point out, and use a variety of lines (diagonal, vertical, horizontal, etc.) to create works of art.
d. Find a variety of textures (e.g., smooth, rough, scratchy, prickly, slick, soft, hard) and produce textural images (e.g., rubbings, drawings, paintings).
e. Recognize and create light and dark values of a color by adding black or white.
f. Recognize and use spatial relationships (positive and negative) in works of art.

g. Identify and use the basic shapes to create patterns.
h. Find examples of symmetrical balance in works of art and in objects in the environment.
i. Find and point out examples of movement and rhythm in works of art and in objects in the environment.
j. Identify design elements (i.e., line, shape, form, value, color, texture, space) and design principles (i.e., balance, contrast/variety, pattern, unity/harmony, emphasis/dominance, rhythm/movement) in works of art and objects in the environment.
k. Summarize how works of art are alike and different (color, line, shape, texture, etc.).

Suggested Teaching Strategies:

Using Picasso's "The Three Musicians," have students explore the use of two-dimensional shapes to simplify more complex form. Have students create a simple cubistic collage using cut paper and glue. (A, V, K)

Suggested Assessment Methods:

Checklist. (R)

Strands: PRODUCTION, CRITICISM/AESTHETICS, HISTORY.

COMPETENCIES:

2. Respond to expressive features in works of art and communicate feelings in personal work.

Suggested Objectives:

a. Interpret feelings as expressed by artists in master works of art.
b. Examine why artists might choose to depict certain feelings in a work of art.
c. Communicate how he/she would express feelings in his/her own works of art.

Suggested Teaching Strategies:

Have students pantomime a variety of emotions through facial emotions and body movement. Afterward, students will create a self-portrait in which he/she depicts an emotion he/she recently felt. (A, V, K)

Suggested Assessment Methods:

Teacher observation. (O)

Checklist for portrait (R)

Strands: PRODUCTION, MEDIA.

COMPETENCIES:

3. Create works of art using different media, techniques, and processes to communicate ideas, experiences, and stories.

Suggested Objectives:

a. Produce drawings using a variety of media to communicate personal ideas (e.g., crayon, chalk, pencil, markers).
b. Create paintings using a variety of media (e.g., finger paint, tempera, watercolor).
c. Design three-dimensional objects using available materials (e.g., play dough, clay, cardboard tubes/boxes, folded or bent paper, paper bags).
d. Make printed images (e.g., fold prints, found objects, fingerprints, texture rubbings, brush or sponge prints).

e. Produce a textile design (e.g., weaving, collage) using a variety of media (e.g., yarn, paper, and other fibers).
f. Demonstrate manipulative skills by performing a variety of tasks (e.g., cutting, gluing, arranging, constructing, sorting, tracing, rubbing, folding, bending, modeling, coloring, painting, drawing, printing, scribbling, stitching, wrapping, weaving, tearing).
g. Create original (not traced or copied) works of art using recognizable objects, images, and symbols to communicate ideas.

Suggested Teaching Strategies:

After viewing several examples of three-dimensional works of art (sculpture, architecture, pottery, etc.) have the student create a three-dimensional work using non-plastic materials. (A, V, K)

Suggested Assessment Methods:

Checklist for specific types of three-dimensional work. (R)

Strands: CRITICISM/AETHESTICS.

COMPETENCIES:

4. Observe concepts behind subject matter and themes in works of art.

Suggested Objectives:

a. Compare several works on the subject matter by a variety of artists.
b. Explore a common theme and produce a work of art related to that theme.

Suggested Teaching Strategies:

Have students explore a common theme such as the magic of the circus or man against nature. Have students make paintings related to the theme. Display student work so students may compare and contrast these works. (A, V, K)

Suggested Assessment Methods:

Teacher observation. (O)

Checklist on specific criteria. (R)

Written comparison of student work. (O)

Strands: PRODUCTION, CRITICISM/AESTHETICS, HISTORY, INTEGRATION.

COMPETENCIES:

5. Understand various purposes for creating works of visual art.

Suggested Objectives:

a. Tell why he/she thinks works of art were created (e.g., does it tell a story, illustrate a holiday, commemorate a historical event, honor a famous person, sell a product, for decorative and functional purposes).
b. Look at and talk about various art forms in the school, home, and community (e.g., quilts, baskets, pottery, buildings, clothes, toys).
c. Create a work of art that has a specific purpose.

Suggested Teaching Strategies:

Research the uses of art in advertising. Identify several types of advertisement (magazine, billboards, television). Have students create a cooperative mural to promote their school. (A, V, K)

Suggested Assessment Methods:

Teacher observation. (O)

Checklist for specific criteria. (R)

Strands: PRODUCTION, MEDIA.

COMPETENCIES:

6. Use art materials and tools in a safe and responsible manner.

Suggested Objectives:

a. Practice safety and conservation in the use of tools, materials, and equipment while creating original works of art (not traced or copied).
b. Identify proper tools to be used along with given techniques.

Suggested Teaching Strategies:

As different tools, materials, and techniques are introduced, demonstrate proper use of each. (A, V, K)

Suggested Assessment Methods:

Teacher observation. (O)

Checklist. (FR, R)

Strands: CRITICISM/AESTHETICS.

COMPETENCIES:

7. Describe how a person's experiences influence the development of specific artwork and understand there are different responses to specific artwork.

Suggested Objectives:

a. Convey how time and environment affects an artist and his/her work.
b. Discuss how social and personal experiences affect an artist's work.
c. Observe different responses to a single work of art.

Suggested Teaching Strategies:

Have students respond orally or in writing to a single work of art. Present selected responses so that students may observe different interpretations of the work. (A, V, K)

Suggested Assessment Methods:

Teacher observation. (O)

Strands: PRODUCTION, CRITICISM/AESTHETICS, HISTORY, INTEGRATION.

COMPETENCIES:

8. Investigate how history, culture, and the visual arts can influence each other.

Suggested Objectives:

a. Identify works of art as belonging to particular cultures.
b. Identify works of art created at different times.

Suggested Teaching Strategies:

Have students bring a photograph of themselves (school picture or snap shot) to class. After viewing portraits from the early Italian Renaissance, have students investigate the differences between these portraits and their photographs (e.g., style, method of production, clothing, status of subject). (A, V)

Suggested Assessment Methods:

Teacher observation. (O)

Strands: INTEGRATION.

COMPETENCIES:

9. Make connections between the visual arts and other disciplines.

Suggested Objectives:

a. Tell or write about the common concepts found in works of art and subject areas (e.g., illustrations used in books and printed materials [language arts], arts and crafts produced in various cultures [social studies], color theory in pigment, light, balance and symmetry found in nature, patterns in leaves and shells [science], rhythm and movement [music, dance, and drama], size relationships, proportions, ranking, sorting [mathematics]).
b. Create a work of art to use in another discipline.

Suggested Teaching Strategies:

Show examples from nature that exemplify radial symmetry (starfish, orange, tree rings, bell pepper, half an apple, kaleidoscopes, flowers). Define radial symmetry and ask students for additional examples. (A, V, K)

Suggested Assessment Methods:

Teacher observation. (O)

Strands: MEDIA, CRITICISM/AESTHETICS, HISTORY.

COMPETENCIES:

10. Employ basic art vocabulary.

Suggested Objectives:

a. Use art vocabulary (color, shape, line, texture, etc.) as appropriate to media, technique, and process when talking about his/her own work and the work of others.
b. Use art vocabulary as appropriate to student's environment.

Suggested Teaching Strategies:

Using works of art either by the student or master artists, have students select and name directional lines used within the composition (e.g., diagonal, horizontal, vertical).

Suggested Assessment Methods:

Teacher observation. (FR, R)

VISUAL ARTS
COURSE DESCRIPTION

GRADE 3

This course is designed to stimulate intellectual development with emphasis on critical thinking skills through guided creative exploration of basic principles of the Visual Arts.

STRANDS: Production, Media, Criticism/Aesthetics, History, Integration

GRADE 3 COMPETENCIES: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12

Strands: PRODUCTION, CRITICISM/AESTHETICS, HISTORY, INTEGRATION.

COMPETENCIES:

1. Explore visual characteristics in works of art with emphasis on the elements and principles of design (elements - color, line, shape and form, texture, value, and space; principles - balance, repetition, unity, contrast, proportion, and emphasis).

Suggested Objectives:

a. Using the primary colors (red, yellow, blue) and secondary colors (green, orange, violet), mix the intermediate colors (yellow-orange, yellow-green, blue-green, blue-violet, red-orange, red-violet) and place them on the color wheel and find examples in works of art and in objects in the environment.
b. Identify the basic three-dimensional forms (sphere, cube, pyramid, cylinder, and cone), relate them to the basic two-dimensional shapes, relate shapes to forms, and forms to objects in the environment.
c. Identify textural images in works of art and in objects in the environment and use a variety of media (crayon, paper, fabric, yarn) to simulate real and imaginary textures.
d. Create monochromatic values by adding black or white to a color and identify examples in works of art and in the environment.
e. Show different spatial viewpoints in drawings of real or imaginary objects.
f. Use a variety of lines, shapes, and colors to make repeating patterns.
g. Find examples of symmetrical balance (formal) and asymmetrical balance (informal) in works of art and in objects in the environment and use balance in producing works of art.
h. Cite examples of rhythm and movement that are found in nature and create pictures using both principles.
i. Identify design elements (i.e., line, shape, form, value, color, texture, space) and design principles (i.e., balance, contrast/variety, pattern, unity/harmony, emphasis/dominance, rhythm/movement) in artworks and objects in the environment.

Suggested Teaching Strategies:

Present a reproduction of Seurat's "Sunday on La Grande Jatte." Have students identify primary, secondary, and intermediate colors. Using pointillism, have students produce a painting using only the primary colors.

Suggested Assessment Methods:

Checklist for specific criteria. (R)

Strands: PRODUCTION, CRITICISM/AESTHETICS, HISTORY, INTEGRATION.

COMPETENCIES:

2. Evaluate works of art based on exploration of visual concepts and content.

Suggested Objectives:

a. Examine the concepts of spatial relationships within a work of art.
b. Examine the concept of different types of contrast in a work of art.

Suggested Teaching Strategies:

By examining Van Gogh's "Bedroom at Arles," have students describe different types of contrast (e.g., dark/light, rough/smooth, dull/bright). Have students produce a crayon encaustic.

Suggested Assessment Methods:

Teacher observation. (FR, R)

Checklist for production. (R)

Strands: PRODUCTION, CRITICISM/AESTHETICS, HISTORY.

COMPETENCIES:

3. Respond to expressive features in works of art and communicate feelings in personal work.

Suggested Objectives:

a. Interpret feelings as expressed by artists in master works of art.
b. Examine why artists might choose to depict certain feelings in a work of art.
c. Communicate how he/she would express feelings in his/her own works of art.
d. Explore symbols used by artists to create mood or feeling.

Suggested Teaching Strategies:

Show various artworks such as Jasper Johns' "Three Flags," Jim Dine's "Kimona," or Robert Rauschenberg's "Retroactive One." Discuss the definition of symbolism and explain how symbols in these master works create a mood or feeling. Have students design a composition around a symbol which creates a strong personal feeling.

Suggested Assessment Methods:

Teacher observation. (O)

Checklist for specific criteria. (R)

Strands: PRODUCTION, MEDIA.

COMPETENCIES:

4. Create works of art using different media, techniques, and processes to communicate ideas, experiences, and stories; distinguish between materials, techniques, and processes used while creating original works of art.

Suggested Objectives:

a. Produce drawings using a variety of media (e.g., crayon, chalk, pencil, markers).
b. Create paintings using a variety of media (e.g., finger paint, tempera, watercolor).
c. Design three-dimensional objects using available material (e.g., play dough, clay, cardboard, folded or bent paper).
d. Make printed images (e.g., fold prints, found objects, fingerprints, texture rubbings, brush or sponge prints).

e. Produce a textile design (e.g., weaving, collage) using a variety of media (e.g., yarn, paper, and other fibers).
f. Demonstrate manipulative skills by performing a variety of tasks (e.g., cutting, gluing, arranging, constructing, sorting, tracing, rubbing, folding, bending, modeling, coloring, painting, drawing, printing, scribbling, stitching, wrapping, weaving, tearing).
g. Express his/her perceptions of the environment by discussing what he/she sees, writing about it, and creating works of art to represent his/her ideas.
h. Create original (not traced or copied) works of art using recognizable objects, images, and symbols to communicate ideas.

Suggested Teaching Strategies:

Research local sculpture through a field trip, photographs, or drawings. Have students develop their own piece of sculpture from appropriate material. (A, V, K).

Suggested Assessment Methods:

Teacher observation. (O)

Checklist for specific criteria. (R)

Strands: CRITICISM/AESTHETICS, PRODUCTION, HISTORY, INTEGRATION, MEDIA.

COMPETENCIES:

5. Investigate concepts behind subject matter and themes in works of art.

Suggested Objectives:

a. Explain how works of art are alike or different (e.g., media used to create, elements and/or principles of design, purpose for which it was created, subject matter, origin).
b. Explore a common theme and produce a work of art related to that theme.

Suggested Teaching Strategies:

Explore the theme of recycling and its effect on the environment. Have students create handmade paper books using recycled paper pulp. (A, V, K)

Suggested Assessment Methods:

Teacher observation. (O)

Checklist for specific criteria. (R)

Strands: PRODUCTION, MEDIA.

COMPETENCIES:

6. Use art materials and tools in a safe and responsible manner.

Suggested Objectives:

a. Practice safety and conservation in the use of tools, materials, and equipment while creating original (not traced or copied) works of art.
b. Identify works of art within student's environment.

Suggested Teaching Strategies:

As different tools, materials, and techniques are introduced, demonstrate proper use of each. (A, V, K)

Suggested Assessment Methods:

Teacher observation. (FR, R)

Checklist. (FR, R)

Strands: CRITICISM/AESTHETICS, HISTORY.

COMPETENCIES:

7. Describe how a person's experiences influence the development of specific artworks and compare different responses to specific artworks.

Suggested Objectives:

a. Convey how time and environment affect an artist and his/her work.
b. Discuss how social and personal experiences affect an artist's work.
c. Observe different responses by the viewer to a single work of art.

Suggested Teaching Strategies:

Research Chuck Close and his work. Examine how his work and techniques have changed over time due to economic success, physical limitations, and changes in society. Have students write about their findings.

Suggested Assessment Methods:

Teacher observation. (O)

Written work. (R)

Strands: PRODUCTION, CRITICISM/AESTHETICS, HISTORY, INTEGRATION.

COMPETENCIES:

8. Investigate how history, culture, and the visual arts can influence each other.

Suggested Objectives:

a. Identify works of art as belonging to a particular culture or place.
b. Identify works of art created at different times and in different styles.

Suggested Teaching Strategies:

Provide hands-on activities, such as a teacher-made game in which they match reproductions to style characteristics. (A, V, K)

Suggested Assessment Methods:

Teacher observation. (FR, R)

Strands: PRODUCTION, INTEGRATION.

COMPETENCIES:

9. Understand and use similarities and differences between characteristics of the visual arts and other art disciplines (creative writing, music, dance, drama).

Suggested Objectives:

a. Recognize similarities and differences between the characteristics of a piece of music and a work of art.
b. Respond to a piece of music or a dance movement by creating a work of art that relates to characteristics of those pieces.
c. Interpret the characteristics of a work of art by creating a dramatic presentation of the work.

Suggested Teaching Strategies:

Have students examine Faith Ringgold's "The Church Picnic." Read the text from this story quilt to the students. Have students assume the roles of the characters in the story quilt. Discuss common characteristics of the artwork and a stage presentation. Have students improvise what is happening in the story quilt. (A, V, K)

Suggested Assessment Methods:

Teacher observation. (O)

Written journal of process. (O)

Strands: PRODUCTION, MEDIA, INTEGRATION.

COMPETENCIES:

10. Make connections between the visual arts and other disciplines in the curriculum.

Suggested Objectives:

a. Tell why he/she thinks works of art were created (e.g., does it tell a story, illustrate a holiday, commemorate a historical event, honor a famous person).
b. Tell or write about the common concepts found in works of art and subject areas (e.g., illustrations used in books and printed materials [language arts], arts and crafts produced in various cultures [social studies], color theory in pigment, light, balance and symmetry found in nature, patterns in leaves and shells [science], rhythm and movement [music and drama], size relationships, proportions, ranking, sorting [mathematics]).

Suggested Teaching Strategies:

Have students construct mural-size maps of their community so that scale, measurement, and direction are explored along with the art skills of intersecting lines, symbolism, and communication.

Suggested Assessment Methods:

Teacher observation. (O)

Checklist for specific criteria. (R)

Strands: MEDIA, CRITICISM/AESTHETICS, HISTORY.

COMPETENCIES:

11. Employ basic art vocabulary.

Suggested Objectives:

a. Use art vocabulary (e.g., color, shape, line, texture, balance, contrast, pattern, etc.) as appropriate to the media, technique, and process when talking about his/her own work and the work of others.
b. Use art vocabulary as appropriate to the student's environment and daily activity.

Suggested Teaching Strategies:

Have students write two sentences describing objects in their environment using appropriate art vocabulary.

Suggested Assessment Methods:

Proper use of terms in written work. (R)

Strands: PRODUCTION, CRITICISM/AESTHETICS, HISTORY, INTEGRATION.

COMPETENCIES:

12. Collaborate with others to create works of art.

Suggested Objectives:

a. Cooperate in creating a work of art as part of a student group.

Suggested Teaching Strategies:

Divide class into cooperative groups. Have students construct a diorama of their community. Assign each group a specific area of the community.

Suggested Assessment Methods:

Teacher observation. (O)

Checklist for specific criteria. (R)

b. Cooperate in creating a work of art with other disciplines.

VISUAL ARTS
COURSE DESCRIPTION

GRADE 4

This course is designed to build skills in creativity and intellectual abilities, particularly critical thinking skills, through guided learning and practice in the Visual Arts. Basic principles and concepts of the Visual Arts are applied. Particular emphasis is placed on the study of Mississippi artists during this course.

STRANDS: Production, Media, Criticism/Aesthetics, History, Integration

GRADE 4 COMPETENCIES: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12

Strands: PRODUCTION, CRITICISM/AESTHETICS, HISTORY, INTEGRATION.

COMPETENCIES:

1. Apply and assess visual characteristics in works of art with emphasis on content and the elements and principles of design (elements - color, lines, shape and form, texture, value, and space; principles - balance, repetition, unity, contrast, proportion, and emphasis).

***Suggested Objectives*:**

a. Identify complementary colors in works of art and in objects in the environment, choose a pair of complements and mix them to produce neutral grays or browns, and use them in a work of art. (Complementary colors are two colors located directly opposite each other on the color wheel - orange and blue, red and green, yellow and violet).
b. Use a variety of lines (e.g., straight, curved, broken, diagonal, vertical, angular, parallel, radial) to draw shapes (e.g., circle, square, rectangle, triangle, oval, diamond, star, octagon) and forms (cube, cylinder, sphere, pyramid, cone) to represent simple objects.
c. Use different lines to create a variety of shapes, designs, and textural patterns.
d. Create a range of values using black and white media to produce works of art.
e. Point out background, middle ground, and foreground in a picture.
f. Create mirror images using positive/negative space.
g. Apply the principles of symmetrical balance (formal) and asymmetrical balance (informal) in creating artworks and find examples of both types of balance in the environment.
h. Find examples of contrast in works of art and in objects in the environment and use contrast by showing differences in one or more design elements or principles (e.g., color, value, texture, size, pattern).
i. Evaluate design elements (i.e., line, shape, form, value, color, texture, space) and design principles (i.e., balance, contrast/variety, pattern, unity/harmony, emphasis/dominance, rhythm/movement) in artworks and objects in the environment.

Suggested Teaching Strategies:

Introduce mirror images by providing the student with the example vase/face exercise as utilized by Betty Edwards in Drawing on the Right Side of the Brain. Discuss the concept of positive/negative space. Have students create a mirror image using positive/negative space and high contrast color. (A, V, K)

Suggested Assessment Methods:

Checklist for specific criteria. (R)

Strands: PRODUCTION, MEDIA, CRITICISM/AESTHETICS.

COMPETENCIES:

2. Evaluate expressive features in works of art and create works that expressively communicate ideas, experiences, and stories.

Suggested Objectives:

a. Express his/her perceptions of the environment by discussing what he/she sees, writing about it, and creating works of art to represent his/her ideas.
b. Interpret feeling as expressed by artists in master works.
c. Create works of art that communicate his/her own feelings.
d. Analyze symbols used by artists to create a mood or feeling within a work of art.

Suggested Teaching Strategies:

After viewing several master works of art, have students create works that expressively communicate a belief of his/her own. (V, K)

Suggested Assessment Methods:

Teacher observation. (O)

Checklist for specific criteria. (R)

Strands: PRODUCTION, MEDIA, CRITICISM/AESTHETICS.

COMPETENCIES:

3. Create works of art using different media, techniques, and processes to communicate ideas, experiences, and stories. Distinguish between materials, techniques, and processes used while creating original works of art.

Suggested Objectives:

a. Produce drawings using a variety of media (e.g., crayon, chalk, pencil, markers).
b. Create paintings using a variety of media (e.g., paint, tempera, watercolor, markers).
c. Design three-dimensional objects using available materials (e.g., play dough, clay, cardboard, folded or bent paper).
d. Make printed images (e.g., fold prints, found objects, fingerprints, texture rubbings, brush or sponge prints).

e. Produce a textile design (e.g., weaving, stitchery, collage) using a variety of media (e.g., yarn, paper, and other fibers).
f. Demonstrate manipulative skills by performing a variety of tasks (e.g., cutting, gluing, arranging, constructing, sorting, tracing, rubbing, folding, bending, modeling, coloring, painting, drawing, printing, scribbling, stitching, wrapping, weaving, tearing).
g. Express his/her perceptions of the environment by discussing what he/she sees, writing about it, and creating works of art to represent his/her ideas.
h. Create original (not traced or copied) works of art using recognizable objects, images, and symbols to communicate ideas.

Suggested Teaching Strategies:

Research the work of Ethel Wright Mohammed, Theora Hamblett, Kate Freeman Clark, and/or Grandma Moses. Compare the content, media, techniques, and processes these artists used to communicate their ideas. Have students create works of art based on memories or dreams. Have students record research findings in written form. (A, V, K)

Suggested Assessment Methods:

Teacher observation. (O)

Written research. (R)

Teacher checklist for specific criteria. (R)

Strands: PRODUCTION, MEDIA, CRITICISM/AESTHETICS, HISTORY, INTEGRATION.

COMPETENCIES:

4. Examine concepts behind subject matter and themes in art and apply these concepts in creating works of art.

Suggested Objectives:

a. Explain how works of art are alike or different (e.g., media used to create, elements and/or principles of design, purpose for which it was created, subject matter, origin).
b. Explore common themes and produce works of art that relate to a theme.

Suggested Teaching Strategies:

Survey self-taught folk artists in Mississippi. Create a journal to record findings and biographies of artists. Have each student choose an artist and create a work of art in the media and style of the artist (e.g., Peppertown Pottery, Itawamba County; Earl Simmons, Bovina; Rhinestone Cowboy, McComb; Reverend Dennis, Vicksburg; Ethel Wright Mohammed, Belzoni; Theora Hamblett, Oxford). (A, V, K)

Suggested Assessment Methods:

Written journal entries. (O, R)

Checklist for specific criteria. (R)

Video about artist and process. (O)

Strands: PRODUCTION, MEDIA.

COMPETENCIES:

5. Practice safety and conservation in the use of tools, materials, and equipment.

Suggested Objectives:

a. Practice safety and conservation in the use of tools, materials, and equipment while creating original (not traced or copied) works of art.
b. Identify proper tools to be used along with given techniques.

Suggested Teaching Strategies:

As different tools, materials, and techniques are introduced, demonstrate proper use of each. (A, V, K)

Suggested Assessment Methods:

Teacher observation. (O)

Checklist. (FR, R)

Strands: CRITICISM/AESTHETICS, HISTORY, MEDIA, PRODUCTION, INTEGRATION.

COMPETENCIES:

6. Relate how a person's experiences direct the development of works of art and compare different responses to specific artworks.

Suggested Objectives:

a. Evaluate how time and environment affect an artist and his/her work.
b. Communicate how social and personal experiences affect an artist and his/her work.
c. Examine different responses to a work of art.

Suggested Teaching Strategies:

Introduce the works of Mississippi artist Walter Anderson and discuss how he used native plants and regional animals as subject matter for much of his work. Discuss the geographical area in which the artist lived and worked. Explain how his work was influenced by the region where he worked. Question how the flora and fauna of the region where students live are different from that of the area where Walter Anderson worked. (A, V, K)

Suggested Assessment Methods:

Teacher observation. (O)

Strands: PRODUCTION, CRITICISM/AESTHETICS, HISTORY, INTEGRATION.

COMPETENCIES:

7. Demonstrate how history, culture, and the visual arts influence each other.

Suggested Objectives:

a. Identify works of art as belonging to a particular culture or place.
b. Identify works of art created at different times and with different styles.
c. Recognize how the work of one culture or time influences the work of another culture or time.

Suggested Teaching Strategies:

Introduce various Native American cultures in the Mississippi Region. Expose students to artifacts from these cultures. Have students analyze the effects of the European explorers on the artwork of the Native Americans (beadwork, weaving, clothing, pottery). Follow-up could include related production. (A, V, K)

Suggested Assessment Methods:

Teacher observation. (O)

Strands: PRODUCTION, INTEGRATION.

COMPETENCIES:

8. Understand and use similarities and differences between characteristics of the visual arts and other art disciplines in the curriculum.

Suggested Objectives:

a. Recognize similarities and differences between the characteristics of a piece of music and a work of art.
b. Respond to a piece of music or a dance movement by creating a work of art that relates to characteristics of these pieces.
c. Interpret the characteristics of a work of art by creating a dramatic presentation of the work.
d. Create visual interpretations of written work done by themselves or others.

Suggested Teaching Strategies:

Have students use descriptive adjectives to write a poem. Have students illustrate through painting or drawing a visual interpretation of the written work. Have students compare how adjectives in the written work and details in the visual interpretation interrelate with each other.

Suggested Assessment Methods:

Written work. (R)

Checklist for specific criteria. (R)

Teacher observation. (O)

Strands: PRODUCTION, MEDIA, CRITICISM/AESTHETICS, HISTORY, INTEGRATION.

COMPETENCIES:

9. Make connections between the visual arts and other disciplines in the curriculum.

Suggested Objectives:

a. Tell why he/she thinks works of art were created (e.g., does it tell a story, illustrate a holiday, commemorate a historical event, honor a famous person).
b. Tell or write about common concepts found in works of art and other subject areas (e.g., illustrations used in books and printed materials [language arts]; arts and crafts produced in various cultures [social studies]; color theory in pigment and light, balance, and symmetry found in nature, patterns in leaves and shells [science]; size relationships, proportions, ranking, sorting [mathematics]).

Suggested Teaching Strategies:

Show a variety of rose-stained glass windows. Relate these works to geometry, fractions, and mirror images. Have students create a kaleidoscopic design using folding and cutting techniques with tissue paper. (A, V, K)

Suggested Assessment Methods:

Teacher observation. (O)

Checklist for specific criteria. (R)

Strands: MEDIA, CRITICISM/AESTHETIC, HISTORY.

COMPETENCIES:

10. Use appropriate art vocabulary as students discuss and create works of art.

Suggested Objectives:

a. Use art vocabulary (e.g., color, shape, line, texture, balance, contrast, pattern, etc.) as appropriate to the media, techniques, and process when talking about his/her own work and the work of others.
b. Use art vocabulary as appropriate to the students' environment and daily activity.

Suggested Teaching Strategies:

Have students use appropriate art vocabulary as they discuss and create works of art. (A, V)

Suggested Assessment Methods:

Teacher observation. (FR, R)

Checklist. (R)

Strands: PRODUCTION, CRITICISM/AESTHETICS, MEDIA, HISTORY, INTEGRATION.

COMPETENCIES:

11. Collaborate with others to create works of art.

Suggested Objectives:

a. Cooperate in creating a work of art as part of a student group.
b. Cooperate in creating a work of art using resources outside the classroom.

Suggested Teaching Strategies:

Introduce the folk art of quilting by having a local quilter speak to students on the history and techniques of quilting. Have each student produce a block for a quilt which will be a collaborative effort of the class. Students should seek resources outside the classroom to produce their parts of the quilt. (A, V, K)

Suggested Assessment Methods:

Teacher observation. (O)

Checklist for specific criteria. (R)

Strands: HISTORY, INTEGRATION.

COMPETENCIES:

12. Explore the role of artists in the community.

Suggested Objectives:

a. Explore the role of the artist in the community and discuss and/or write about a variety of art related careers (architect, video producer, package designer, fashion designer, landscape architect, sign painter, and fine and folk artist).
b. Look at and talk about various art forms in the school, home, or community (e.g., architecture, commercial, fashion, product, fine and folk arts).

Suggested Teaching Strategies:

Invite artists to discuss their role in the community. Have students write a description of the artist's role.

Suggested Assessment Methods:

Student writing. (R)

This course is designed to build skills in creativity and intellectual abilities, particularly critical thinking skills, through guided learning and practice in the Visual Arts. Basic principles and concepts of the Visual Arts are applied. In addition to Mississippi artists, this course emphasizes the study of a variety of stylistic and historical periods of art.

STRANDS: Production, Media, Criticism/Aesthetics, History, Integration

GRADE 5 COMPETENCIES: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13

Strands: PRODUCTION, CRITICISM/AESTHETICS.

COMPETENCIES:

1. Explore the effects of visual characteristics and identify these effects in personal work.

Suggested Objectives:

a. Recognize design elements in specific works of art.
b. Discern use of design elements and identify them in personal work.

Suggested Teaching Strategies:

Look at examples of famous work and explain various elements (i.e., line, color, shape/form, space, value, texture). (A, V)

Have students point out and name elements. (K)

Have students hold up an example of their own artwork and point out one or more of the elements. (A, V, K)

Suggested Assessment Methods:

Use a checklist to evaluate successful responses. (R)

Use a checklist and a fixed response test to determine successful recognition.

Strands: PRODUCTION, CRITICISM/AESTHETICS.

COMPETENCIES:

2. Explore design principles and recognize their effectiveness in the communication of ideas.

Suggested Objectives:

a. Recognize design principles in specific works of art.
b. Discuss use of design principles to communicate an idea.

Suggested Teaching Strategies:

Look at example of famous artwork such as "Brooklyn Bridge" by Frank Stella and point out elements and principles.

Divide class into small groups and prepare a presentation explaining the major idea in an artwork such as "Head of a Man" by Paul Klee. Explain how elements and/or principles helped communicate the idea.

Suggested Assessment Methods:

Discuss differences in opinion about ideas intended. (O)

Strands: PRODUCTION.

COMPETENCIES:

3. Create works of art using design elements and principles to communicate ideas.

Suggested Objectives:

a. Group colors into color families, find examples of color families in works of art and in objects in the environment, and use a color family to create a work of art (red/yellow family - red, red-orange, orange, yellow-orange, yellow; red/blue family - red, red-violet, violet, blue-violet, blue; blue/yellow family - blue, blue-green, green, yellow-green, yellow).

b. Find examples of texture made with lines, and draw textures using a variety of lines (e.g., straight, curved, broken, diagonal, vertical, angular, parallel, radial).
c. Explore a range of values using varying pressures of the pencil to produce shading in drawings.
d. Point out examples of background, middle ground, and foreground in landscape.
e. Show contrasting values, colors, textures, shapes, sizes, etc., in works of art and in objects in the environment, and create works of art using contrast.
f. Apply symmetrical/radial balance in producing kaleidoscope designs.
g. Use different methods of perspective to illustrate the concept of space within pictures (placement on the page, overlapping, diminishing size).
h. Demonstrate the understanding of form by drawing objects to appear three-dimensional.

Suggested Teaching Strategies:

After studying works by Picasso in his Blue Period, discuss color symbolism such as blue for sadness or royalty, red for danger or courage, etc. Students will choose a color family and create a landscape that has a mood or emotion.

Suggested Assessment Methods:

Hang all works and have students "read" the mood or emotion of each. (O)

Strands: PRODUCTION.

COMPETENCIES:

4. Communicate ideas through works of art focusing on subject and theme.

Suggested Objectives:

a. Create a work of art that relays a specific message.
b. Make a series of varied images with a related theme.

Suggested Teaching Strategies:

Participate in a local and/or national poster contest that has the purpose of a specific message or theme. Use contest guidelines and elements and principles to organize the design.

Suggested Assessment Methods:

Look at and discuss successful "messages." (O)

Strands: PRODUCTION, MEDIA.

COMPETENCIES:

5. Explore the characteristics of art media, techniques, and processes to enhance communication of their experiences and ideas.

Suggested Objectives:

a. Produce two and three-dimensional drawings (e.g., contour, gesture, shaded) using a variety of media (e.g., crayon, chalk, pencil, markers).
b. Create paintings using a variety of media (e.g., tempera, watercolor, markers, ink, oil pastels).
c. Design three-dimensional objects using available materials (e.g., plasticine, clay, cardboard tubes/boxes, folded or bent paper, paper bags, paper plates, wire, pipe cleaners).
d. Make printed images (e.g., found objects, stenciling, brush or sponge prints, styrofoam, cardboard, inner tube).
e. Produce a textile design (e.g., weaving, stitchery, collage) using a variety of media (e.g., yarn, paper, and other fibers).
f. Demonstrate manipulative skills by performing a variety of tasks (e.g., cutting, gluing, arranging, constructing, sorting, tracing, rubbing, folding, bending, modeling, coloring, painting, drawing, painting, scribbling, stitching, wrapping, weaving, tearing).

Suggested Teaching Strategies:

Demonstrate a montage print by gluing a variety of slightly raised objects to a piece of cardboard or matboard (objects such as coins, rocks, glass, bottle caps). Paint, sponge, or roll printing ink on the dried "plate" and press paper against the inked surface. Have students collect objects and create a montage print.

Suggested Assessment Methods:

Teacher observation. (O)

Use a rubric to evaluate success. (R)

Strands: MEDIA, CRITICISM/AESTHETICS.

COMPETENCIES:

6. Observe different responses created by various materials, techniques, and processes.

Suggested Objectives:

a. Examine artworks and identify materials, techniques, and processes.
b. Discuss responses created by varied materials, techniques, and processes.

Suggested Teaching Strategies:

Cut a small "window" in blank paper. Place over a section of an art print of a painting, drawing, or sculpture. Have students identify the "mystery material" used to create the work.

Suggested Assessment Methods:

Teacher observation. (O)

Fixed-response test. (FR)

Strands: PRODUCTION, MEDIA.

COMPETENCIES:

7. Use art materials and tools safely and responsibly.

Suggested Objectives:

a. Practice safety and conservation in the use of tools, materials, and equipment.
b. Identify proper tools to be used along with given techniques.

Suggested Teaching Strategies:

Demonstrate care and use of tools for each media and process.

Suggested Assessment Methods:

Teacher observation. (O)

Strands: CRITICISM/AESTHETICS, HISTORY, INTEGRATION.

COMPETENCIES:

8. Explore various purposes for creating works of art.

Suggested Objectives:

a. Investigate reasons for creating artworks in a variety of cultures and eras.
b. Have the student tell why he/she thinks works of art were created (e.g., does it tell a story, illustrate a holiday, commemorate a historical event, honor a famous person, or show the artist having fun).

Suggested Teaching Strategies:

Discuss ways artists convey messages in our society such as billboards, bus sides, TV, magazine ads, packaging, paintings, sculptures. Brainstorm for reasons for the messages.

Suggested Assessment Methods:

Teacher observation. (O)

Essay. (O)

Strands: CRITICISM/AESTHETICS, HISTORY, INTEGRATION.

COMPETENCIES:

9. Explore the characteristics of art in different eras and cultures and describe responses to those works and works of their own.

Suggested Objectives:

a. Identify, analyze, and discuss various art forms in the school, home, or community (e.g., architecture, commercial, fashion, product, fine and folk arts) both now and in the cultures studied in other disciplines.
b. Compare characteristics of artworks from one era or culture to another.
c. Describe responses to their own artwork.
d. Describe responses to artwork of other eras and cultures.

Suggested Teaching Strategies:

Have students divide into small groups and research the artworks of one era or culture. Describe the world in which the work was created and present findings to the class (coordinating with social studies is suggested).

Suggested Assessment Methods:

Use a rubric to determine how well students covered the subject. (R)

Strands: HISTORY, INTEGRATION.

COMPETENCIES:

10. Integrate the historical and cultural context of a variety of artworks.

Suggested Objectives:

a. Tell or write about common concepts found in works of art and subject areas (e.g., illustrations used in books and printed material [language arts]; arts and crafts produced in various cultures [social studies]; color theory in pigment and light, balance and symmetry found in nature, patterns in leaves and shells [science]; rhythm and movement [music, dance, and drama]; size relationships, proportions, ranking, sorting [mathematics]).
b. Create works of art using integrated knowledge.

Suggested Teaching Strategies:

Look at symmetry in plants. Recall studies in the science class about plant structure. Create a design for a book cover based on that study.

Suggested Assessment Methods:

Evaluate the influence of plant structure on completed design. (R)

Strands: MEDIA, CRITICISM/AESTHETICS, HISTORY.

COMPETENCIES:

11. Discuss and create works of art using appropriate art vocabulary.

Suggested Objectives:

a. Use art vocabulary (e.g., color, shape, line, texture, contrast, rhythm, movement) when talking about his/her own work and the work of others.
b. Critique (in oral or written form) his/her own work using the art concepts and vocabulary he/she has learned.

Suggested Teaching Strategies:

Create a word find of art terms.

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Suggested Assessment Methods:

Fixed response.

Strands: PRODUCTION, MEDIA, CRITICISM/AESTHETICS, HISTORY, INTEGRATION.

COMPETENCIES:

12. Collaborate with others to create works of art.

Suggested Objectives:

a. Plan and execute a small group project.
b. Plan and execute a class project.

Suggested Teaching Strategies:

Hang a large piece of paper on a wall. Instruct students to create an "environment" by drawing on it in their spare time. Some research may be necessary.

Suggested Assessment Methods:

Teacher/student observation. (O)

Technical/neat expertise. (R)

Strands: HISTORY, INTEGRATION.

COMPETENCIES:

13. Explore the role of artists in the community.

Suggested Objectives:

a. Explore the role of the artist within the community and discuss or write about a variety of art related careers (e.g., architect, video producer, package designer, fashion designer, landscape architect, sign painter, fine and folk artist).

b. Recognize objects in the environment designed by an artist.

Suggested Teaching Strategies:

List objects in the room. Discuss how each came to be.

Suggested Assessment Methods:

Teacher observation. (O)

VISUAL ARTS
COURSE DESCRIPTION

GRADE 6

This course is designed to build skills in creativity and intellectual abilities, particularly critical thinking skills, through guided learning and practice in the Visual Arts. Basic principles and concepts of the Visual Arts are applied. In addition to Mississippi artists, this course emphasizes the study of a variety of stylistic and historical periods of art.

STRANDS: Production, Media, Criticism/Aesthetics, History, Integration

GRADE 6 COMPETENCIES 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13

Strands: PRODUCTION, CRITICISM/AESTHETICS.

COMPETENCIES:

1. Recognize the effects of design elements and identify these effects on their personal work.

Suggested Objectives:

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a. Review design elements and their use in specific works of art.
b. Identify and explain use of elements in their own work.

Suggested Teaching Strategies:

Look at famous artworks and works created by students. Point out elements and principles. Famous works might be shown on slides, transparencies, or reproductions. Allow students to get up and point to the element or principle.

Suggested Assessment Methods:

Rubric to determine level of understanding. (R)

Strands: PRODUCTION, CRITICISM/AESTHETICS.

COMPETENCIES:

2. Recognize design principles and analyze their effectiveness in the communication of ideas.

Suggested Objectives:

a. Review design principles and their use in specific works of art.
b. Discuss use of design principles to communicate an idea.

Suggested Teaching Strategies:

Create a flannel board activity which scrambles the letters of the principles of design. Allow students to work as teams to unscramble.

Suggested Assessment Methods:

Fixed response.

Strands: PRODUCTION.

COMPETENCIES:

3. Create works of art using design elements and principles to communicate ideas.

Suggested Objectives:

a. Produce two and three-dimensional drawings (e.g., contour, gesture, shaded) using a variety of media (e.g., crayon, chalk, pencil, markers).
b. Design three-dimensional objects using available materials (e.g., plasticine, clay, cardboard tubes/boxes, folded or bent paper, paper bags, paper plates, wire, pipe cleaners) using design concepts.
c. Make printed images (e.g., found objects, stenciling, brush or sponge prints, styrofoam, cardboard, inner tube).
d. Produce a textile design (e.g., weaving, collage, stitchery) using a variety of media (e.g., yarn, paper, and other fibers).
e. Find tints (color + white = lightened color) and shades (color + black = darkened color) in works of art and in objects in the environment, list names of the tints and shades (e.g., rust, burgundy, maroon, forest green, olive, pink, peach, mint, lavender), mix tints and shades by adding varying amounts of black or white to a color, and use them to make works of art.
f. Create two or three-dimensional textures using a variety of media, identify examples of two and three-dimensional textures, and analyze them to locate lines, shapes, and patterns.
g. Use symmetry to draw and paint objects found in nature (e.g., leaves, insects, butterflies, flowers, etc.) and man-made objects (e.g., houses, vehicles, furniture).
h. Use different methods of perspective to illustrate the concept of space within pictures (placement on the page, overlapping, diminishing size/color in relationship to the viewer).
i. Apply the concepts of balance and proportion in drawing/painting/sculpting figures.
j. Demonstrate an understanding of form by drawing, painting, or sculpting objects to appear three-dimensional.

Suggested Teaching Strategies:

Collect a generous number of objects that have a partially raised surface, such as coins, shoe soles, leaves, etc. Place newspaper over arranged items and rub with the side of a crayon so "impressions" of the raised surfaces are created, or collect texture rubbings of tombstones by visiting a nearby graveyard.

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Suggested Assessment Methods:

Teacher observation. (O)

Strands: PRODUCTION.

COMPETENCIES:

4. Communicate ideas through works of art focusing on theme and the use of symbols.

Suggested Objectives:

a. Use common symbols to create a work of art.
b. Use different media or processes to express the same theme.

Suggested Teaching Strategies:

Discuss well-known symbols such as fast food restaurants, road signs, school mascots. Create a symbol for yourself.

Suggested Assessment Methods:

Gradesheet/rubric for meeting criteria.

Strands: PRODUCTION, MEDIA.

COMPETENCIES:

5. Recognize the qualities and characteristics of art media, techniques, and processes to enhance communication and observe how these characteristics create different responses.

Suggested Objectives:

a. Recognize at least five media and/or processes in artworks.
b. Compare the different effects and values achieved through the use of different media.
c. Use a minimum of five media and/or processes to create works of art and compare responses.

Suggested Teaching Strategies:

Create paintings using a variety of media (e.g., tempera, watercolor, markers, ink, oil pastels). Place in a portfolio when all are completed, display together, and observe how each affects the viewer.

Suggested Assessment Methods:

Teacher observation. (O)

Strands: PRODUCTION, MEDIA.

COMPETENCIES:

6. Use art materials and tools safely and responsibly.

Suggested Objectives:

a. Demonstrate proper care and use of tools and materials.
b. Demonstrate manipulative skills by performing a variety of tasks (e.g., cutting, gluing, arranging, constructing, sorting, tracing, rubbing, folding, bending, modeling, coloring, painting, drawing, printing, scribbling, stitching, wrapping, weaving, tearing).

Suggested Teaching Strategies:

Demonstrate how to use a ruler; draw lines correctly with the ruler.

Suggested Assessment Methods:

Teacher observation. (O)

Strands: CRITICISM/AESTHETICS, HISTORY, INTEGRATION.

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COMPETENCIES:

7. Recognize various purposes for creating works of art.

Suggested Objectives:

a. Review major reasons artwork was created in cultures/eras studied in other curriculum areas.
b. List several reasons for creating art.

Suggested Teaching Strategies:

Use a Wheel of Fortune game format for "discovering" reasons for creating art.

Suggested Assessment Methods:

Teacher observation. (O)

Strands: HISTORY.

COMPETENCIES:

8. Recognize the characteristics and context of art in different eras and cultures and describe responses to those works and works of their own. (H)

Suggested Objectives:

a. Examine characteristics of artwork from cultures and eras included in the social studies curriculum.
b. Compare characteristics of artworks from one era or culture to another.

Suggested Teaching Strategies:

Set aside a "critique" day. Allow students a small privilege to make the day exciting. Have students volunteer to analyze and critique works of art for the class, especially their own work. Include characteristics and context in the analysis.

Suggested Assessment Methods:

Rubric to determine criteria met. (R)

Strands: CRITICISM/AESTHETICS, HISTORY, INTEGRATION.

COMPETENCIES:

9. Describe responses to student's own artwork and artwork of others.

Strands: INTEGRATION.

COMPETENCIES:

10. Integrate principles and subject matter from other disciplines into the visual arts.

Suggested Objectives:

a. Tell or write about common concepts found in works of art and subject areas (e.g., illustrations used in books and printed materials [language arts], arts and crafts produced in various cultures [social studies], color theory in pigment, light, balance and symmetry found in nature, patterns in leaves and shells [science], rhythm and movement [music, dance, and drama], size relationships, proportions, ranking, sorting [mathematics]).
b. Use images from other disciplines as an inspiration for personal artworks.

Suggested Teaching Strategies:

Use computer-generated images to create a textile or T-shirt design.

Suggested Assessment Methods:

Evaluate the influence of other subjects on personal images. (R)

Strands: MEDIA, CRITICISM/AESTHETICS, HISTORY.

COMPETENCIES:

11. Discuss and create works of art using appropriate art vocabulary.

Suggested Objectives:

a. Use art vocabulary (e.g., color, shape, line, texture, balance, contrast, rhythm, movement) when talking about his/her own work and the work of others.
b. Use art language to request assistance on art projects in the classroom.

Suggested Teaching Strategies:

Display art term signs around the classroom.

Suggested Assessment Methods:

Teacher observation. (O)

Strands: PRODUCTION, CRITICISM/AESTHETICS, MEDIA, HISTORY, INTEGRATION.

COMPETENCIES:

12. Collaborate with others to create works of art.

Suggested Objectives:

a. Plan and execute a small group project.
b. Plan and execute a class project.

Suggested Teaching Strategies:

Study the work of folk quilt artist Faith Ringgold. Create a quilt (cloth or paper) by having each student make one square. Display in an appropriate manner.

Suggested Assessment Methods:

Teacher observation. (O)

Strands: HISTORY, INTEGRATION.

COMPETENCIES:

13. Explore the role of artists in the community.

Suggested Objectives:

a. Discuss or write about a variety of art-related careers (e.g., architect, video producer, package designer, fashion designer, landscape architect, sign painter, fine and folk artist).

b. Make connections between objects in the environment and the artist's role in creating them.

Suggested Teaching Strategies:

Work with computer teacher to produce a report about an art career.

Suggested Assessment Methods:

Rubric based on good report writing.

VISUAL ARTS
COURSE DESCRIPTION

GRADE 7

This course is designed to build skills in creativity and intellectual abilities, particularly critical thinking skills, through guided learning and practice in the Visual Arts. Basic principles and concepts of the Visual Arts are applied. In addition to Mississippi artists, this course emphasizes the study of a variety of stylistic and historical periods of art.

STRANDS: Production, Media, Criticism/Aesthetics, History, Integration

GRADE 7 COMPETENCIES: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18

Strands: PRODUCTION, CRITICISM/AESTHETICS.

COMPETENCIES:

1. Identify design elements and their effect on the student's work and the work of others.

Suggested Objectives:

a. Memorize the definitions of the design elements (i.e., line, shape, space and form, color, texture, value).
b. Identify and explain an example of each of the elements in a piece of artwork from a culture studied in social studies.
c. Identify and explain an example of each of the elements in a piece of artwork of their own.

Strands: PRODUCTION, CRITICISM/AESTHETICS.

COMPETENCIES:

2. Identify design principles and their effectiveness in the communication of ideas.

Suggested Objectives:

a. Memorize definitions of the design principles (i.e., balance, repetition, unity, contrast, proportion, and emphasis).
b. Identify and explain an example of each of the principles in a piece of artwork from a culture studied in social studies.
c. Identify and explain an example of each of the principles in a piece of artwork of their own.

Suggested Teaching Strategies:

Display a print of a recognized work such as Michelangelo's "Pieta." Give students index cards with an element or principle on each one and use a game format to have students point out "their" element or principle and explain it. (A, V, K)

Suggested Assessment Methods:

Use a checklist to determine appropriateness and consistency of responses. (R)

Administer a fixed response test to evaluate retention of definitions of elements and principles. (FR)

Strands: PRODUCTION.

COMPETENCIES:

3. Create works of art using design elements and principles to communicate ideas.

Suggested Objectives:

a. Use the elements of line, shape, space, form, and value to draw the four basic shapes and transform them into forms (cube, cone, cylinder, sphere).
b. Produce compositions using the basic forms and design principles to express an idea.

Suggested Teaching Strategies:

Have students draw shapes/forms while observing a demonstration of each. Use the cartoon style of drawing to combine forms and draw more complicated images. Images may illustrate well-known historical characters or events. (A, V, K)

Suggested Assessment Methods:

Use a rubric form to assess how correctly each shape/form is drawn, and how they are combined to create a complete composition that expresses an idea. (R)

Strands: PRODUCTION.

COMPETENCIES:

4. Communicate ideas through works of art focusing on symbols and design elements.

Suggested Objectives:

a. Demonstrate personal stories using symbols emphasizing through design elements.
b. Analyze symbols to determine meanings in artworks.

Suggested Teaching Strategies:

After studying the history of Heraldry, create a personal Coat of Arms, focusing on good design that tells the student's story. (A, V, K)

Study the illustrated book "The Very Rich Hours of the Duke of Berry." Create a design within a small page format of a special month as though it was a book illustration; use colored pencils to achieve great detail (A, V, K)

Suggested Assessment Methods:

Have students practice "reading" Coats of Arms of other students. (O)

Use a checklist to assess use of design elements in a successful way, and use appropriate communication of an idea. (R)

Strands: MEDIA, PRODUCTION.

COMPETENCIES:

5. Choose art media, techniques, and processes to enhance communications of personal experiences and ideas.

Suggested Objectives:

a. Employ gesture and modeling techniques to draw the human figure.
b. Use at least three varieties of color media to execute designs or paintings, such as tempera, colored pencil, watercolors, markers, acrylics, and/or pastels.
c. Construct or create a three-dimensional object using available materials, such as carving in soap or a found object sculpture.
d. Create a textile design using at least one media, such as paper weaving, stitchery, collage in yarn, computer designed patterns, and/or paper molas.
e. Study, observe, and use one-point perspective.

Suggested Teaching Strategies:

Allow students to volunteer as "models" for gesture and contour drawings. Add interesting "props" such as hats, cloaks, and tennis rackets. Draw gestures and contours with several media, such as pastel on black paper or marker on white paper.

Study images in the science textbook for patterns. Discuss the basic categories of pattern, such as geometric and free form.

Study the carved images of the Aztecs, Egyptians, Pueblo Indians, Northwest Coast Indians, and similar cultures, especially those studied in social studies. Demonstrate planning a three-dimensional design by drawing three different views. Transfer designs to a block of easily carved material. Begin with cutting out the contour only, then moving to "rounding" the image on all sides. Florist foam is easily cut but "clings" - use breathing masks and wet cloths to control that problem. (V, K)

Create a "booklet" of watercolor techniques. Use these techniques to do a sunlit watercolor of a cut watermelon. Eat the melon afterwards. (V, K)

Use gum eraser as a "block," cut a pattern based on one of the images studied, and do a group print of a piece of cloth. (A, V, K)

Suggested Assessment Methods:

Use a checklist to determine the success of the pattern translation and proper use of the printing technique. (R)

Evaluate a portfolio of a variety of gestures and contour figure studies. (R)

Use a checklist to determine level of understanding/application of a three-dimensional design or creation.

Strands: MEDIA, CRITICISM/AESTHETICS.

COMPETENCIES:

6. Name and describe how different responses are created by using various materials, techniques, and processes.

Suggested Objectives:

a. Compare the images of a particular symbol created in a variety of materials using different techniques and processes.
b. Create multiple images of a particular symbol created in a variety of materials using differing techniques and processes.

Suggested Teaching Strategies:

Look at the human head in the carving "Venus of Willendorf," the painting "Mona Lisa," and a school photograph of a student. Discuss the similarities and differences in materials, techniques, and processes and how they affect the viewer's response to each image. (A, V, K)

Suggested Assessment Methods:

Teacher observation. (O)

Strands: PRODUCTION, MEDIA.

COMPETENCIES:

7. Use art materials and tools safely and responsibly.

Suggested Objectives:

a. Participate in the distribution and collection of materials and tools.
b. Participate in the care and conservation of materials and tools.
c. Value and respect works of art, both of others and their own.

Suggested Teaching Strategies:

Develop teams to be responsible for distributing and cleaning up materials for a specified time. (K)

Demonstrate proper care of materials. (A, V)

Discuss respect for artwork emphasizing not touching the work of others. (A)

Suggested Assessment Methods:

Observe on a daily basis to determine students who are NOT having success in these areas and discuss the problem in a private conference. (O)

Strands: CRITICISM/AESTHETICS, HISTORY, INTEGRATION.

COMPETENCIES:

8. Identify various purposes for creating art.

Suggested Objectives:

a. Discuss major reasons for creating artwork in most of the cultures and historic periods studied in other curriculum areas, such as religious beliefs, practical needs, and record keeping.
b. Identify personal reasons for creating art (e.g., beliefs, enjoyment, expression, communication, and fulfillment of a requirement).

Suggested Teaching Strategies:

In studying images in preparation for a project, brainstorm about reasons for the images studied. List reasons on the board; optionally, place reasons in chart form by historical period and discuss the differences. (A, V, K)

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Use questioning and silent response for students to analyze their reasons for choosing/creating personal works.

Suggested Assessment Methods:

Ask specific questions as part of a written evaluation such as why a particular piece of work was created. (O)

Include essay questions in written assessments. (FR, O)

Strands: HISTORY.

COMPETENCIES:

9. Identify the characteristics of art from different eras and cultures.

Suggested Objectives:

a. List at least one characteristic of the art from at least four major eras.
b. Identify and correctly place at least four masterworks by culture.

Suggested Teaching Strategies:

Look at transparencies, slides, or prints of art from selected cultures. Write major characteristics observed on the chalkboard. Study those characteristics. (A, V, K)

Show several pieces of art and have students select the correct culture.

Suggested Assessment Methods:

Play a matching game of characteristics and cultures to visual images displayed one at a time with students in teams. (FR)

Strands: CRITICISM/AESTHETICS, HISTORY, INTEGRATION.

COMPETENCIES:

10. Compare responses to other students' works and artwork of eras and cultures studied in other disciplines.

Suggested Objectives:

a. Vocalize personal conclusions and feelings about specific artworks of other eras and cultures and discuss responses.
b. Respond silently to questions about peer work.

Suggested Teaching Strategies:

Look at all of a classes' work from one project by displaying all at one time. Ask for random responses and compare as to purposes and effectiveness in communicating that purpose.

Look at a variety of work from eras and cultures studied and do the same exercise as above.

Strands: HISTORY.

COMPETENCIES:

11. Investigate the historical and cultural context of a variety of artwork.

Suggested Objectives:

a. Identify works of art from different historical and cultural contexts.
b. Research the lifestyle factors such as governing system, climate, technology, and religion surrounding particular artworks.

Suggested Teaching Strategies:

Divide students into groups. Let each group select an artwork. Have students go to the library to collect information about the historical and cultural context of the artwork. Have each group present its findings to the class. (A, V, K)

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Suggested Assessment Methods:

Checklist of specific criteria. (R)

Strands: PRODUCTION, CRITICISM/AESTHETICS, HISTORY, INTEGRATION.

COMPETENCIES:

12. Recognize and describe how factors of time and place, such as climate, technology, etc., affect artwork to give it meaning and value.

Suggested Objectives:

a. Identify how lifestyle factors such as climate, technology, and beliefs affect the creation of a particular artwork.
b. Create a work of art affected by the student's own culture.

Suggested Teaching Strategies:

Divide class into groups. Have students collect information about a work of art to create a simple skit. Simple props may also be used to convey the meaning and value of the work to the class. Have students videotape skits and present to class. (A, V, K)

Suggested Assessment Methods:

Teacher observation. (O)

Checklist for specific criteria. (R)

Strands: HISTORY, INTEGRATION.

COMPETENCIES:

13. Make parallels in artworks that share similar historical periods, subject matter, and/or cultural context.

Suggested Objectives:

a. Make a chart of types of pottery in four different cultures in the same time period and list ways they are alike.
b. Describe houses in four different cultures and tell how they are similar.

Suggested Teaching Strategies:

Have students bring social studies books to art class. Look for pictures of houses throughout the book and write down page numbers of pictures. Elicit responses from students to fill in a chart showing similarities on chalkboard or large roll paper on the wall. Photocopied images may be added to the chart later.

Suggested Assessment Methods:

Discuss the completed chart and relate to the student's personal home. (O)

Strands: INTEGRATION.

COMPETENCIES:

14. Integrate principles and subject matter from other disciplines into the visual arts.

Suggested Objectives:

a. Demonstrate the use of mathematical tools (i.e., rulers, protractors, compasses) to create one-point perspective.

b. Relate basic shape/form drawing to the study of shapes in mathematics.

c. Illustrate literary or historical characters using basic shape/form, gesture, and/or modeling.

d. Select illustrations from textbooks in other curriculum areas as inspirations for images created in art class.

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Suggested Teaching Strategies:

Work with the math teacher on a tessellation project using colored pencils or markers or watercolor. (V, K)

Read a literary passage or poem and illustrate.

Create a repeat pattern on the computer.

Suggested Assessment Methods:

Use a checklist to determine success in integrating other subjects into a project. (R)

Strands: MEDIA, CRITICISM/AESTHETICS, HISTORY.

COMPETENCIES:

15. Use appropriate art vocabulary as students discuss and create works of art.

Suggested Objectives:

a. Analyze a well-known work of art using art vocabulary.

b. Request assistance in personal work using correct art language.

Suggested Teaching Strategies:

Set aside a specific time to formally analyze artworks as well as informal discussions. (A, V)

Remind students of proper art language when working. (A, V, K)

Suggested Assessment Methods:

Use a checklist for formal analyses. (R)

Informally notice and comment when students use proper art language. (O)

Strands: PRODUCTION, MEDIA, CRITICISM/AESTHETICS, HISTORY, INTEGRATION.

COMPETENCIES:

16. Collaborate with others to create works of art.

Suggested Objectives:

a. Plan and execute a group project.
b. Work with students from other areas to create art.

Suggested Teaching Strategies:

Divide class into groups. Let groups vote on artwork that interests the majority. Go to the library to collect information above. (A, V, K)

Study printing patterns of African textiles such as adinkra cloth. Make individual printing stamps from gum erasers. Have every student print rows of their designs on a large piece of paper or cloth; use as a tablecloth.

Allow students to volunteer to help special education students create simple art projects.

Suggested Assessment Methods:

Use a rubric to evaluate the successful completion of a group project. (R)

Have students evaluate themselves using a rubric. (R)

Strands: HISTORY, INTEGRATION.

COMPETENCIES:

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Suggested Teaching Strategies:

Work with the math teacher on a tessellation project using colored pencils or markers or watercolor. (V, K)

Read a literary passage or poem and illustrate.

Create a repeat pattern on the computer.

Suggested Assessment Methods:

Use a checklist to determine success in integrating other subjects into a project. (R)

Strands: MEDIA, CRITICISM/AESTHETICS, HISTORY.

COMPETENCIES:

15. Use appropriate art vocabulary as students discuss and create works of art.

Suggested Objectives:

a. Analyze a well-known work of art using art vocabulary.

b. Request assistance in personal work using correct art language.

Suggested Teaching Strategies:

Set aside a specific time to formally analyze artworks as well as informal discussions. (A, V)

Remind students of proper art language when working. (A, V, K)

Suggested Assessment Methods:

Use a checklist for formal analyses. (R)

Informally notice and comment when students use proper art language. (O)

Strands: PRODUCTION, MEDIA, CRITICISM/AESTHETICS, HISTORY, INTEGRATION.

COMPETENCIES:

16. Collaborate with others to create works of art.

Suggested Objectives:

a. Plan and execute a group project.
b. Work with students from other areas to create art.

Suggested Teaching Strategies:

Divide class into groups. Let groups vote on artwork that interests the majority. Go to the library to collect information above. (A, V, K)

Study printing patterns of African textiles such as adinkra cloth. Make individual printing stamps from gum erasers. Have every student print rows of their designs on a large piece of paper or cloth; use as a tablecloth.

Allow students to volunteer to help special education students create simple art projects.

Suggested Assessment Methods:

Use a rubric to evaluate the successful completion of a group project. (R)

Have students evaluate themselves using a rubric. (R)

Strands: HISTORY, INTEGRATION.

COMPETENCIES:

17. Explore the role of artists in the community.

Suggested Objectives:

a. Discuss ten reasons a community needs the arts.
b. Relate personal knowledge of community members involved in the arts.

Suggested Teaching Strategies:

Invite an artist in the community to speak to the class. (A, V)

Ask students for personal experiences with artists, relatives, or friends involved in the arts. (A, V)

Suggested Assessment Methods:

Have students list as many art-related jobs in the broad community. (O)

Strands: INTEGRATION.

COMPETENCIES:

18. Discuss careers in art as a vocation (graphic designer, publisher, potter, landscape designer, etc.).

Suggested Objectives:

a. Match career descriptions to career titles.
b. Analyze personality traits helpful for specific art careers.

Suggested Teaching Strategies:

Play a game with a Bingo format. Read job descriptions and have students cover job titles on a Bingo card. Give the winner a small treat such as peppermint candy, a homework pass, time on a computer, or other limited access equipment.

Develop a questionnaire to raise student awareness as to "job requirements" such as enjoying being outdoors and working with plants to be a landscape designer. (A, V, K)

Suggested Assessment Methods:

Discuss questionnaire responses. (O)

VISUAL ARTS
COURSE DESCRIPTION

GRADE 8

This course is designed to build skills in creativity and intellectual abilities, particularly critical thinking skills, through guided learning and practice in the Visual Arts. Basic principles and concepts of the Visual Arts are applied. In addition to Mississippi artists, this course emphasizes the study of a variety of stylistic and historical periods of art.

STRANDS: Production, Media, Criticism/Aesthetics, History, Integration

GRADE 8 COMPETENCIES: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19

Strands: PRODUCTION, CRITICISM/AESTHETICS.

COMPETENCIES:

1. Define the effects of visual structures and functions, and identify these effects in their own work.

Suggested Objectives:

a. Review definitions of design elements.
b. Employ at least one of the elements in their own work.

Strands: PRODUCTION.

COMPETENCIES:

2. Define organizational structures and analyze their effectiveness in the communication of ideas.

Suggested Objectives:

a. Review design principles.
b. Analyze use of principles in selected works of art and objects in the environment.

Suggested Teaching Strategies:

Use a game format such as Jeopardy and have students name elements and principles; point them out in selected works of art. (A, V, K)

Have students critique their own work using specified elements/principles. (A, V, K)

Suggested Assessment Methods:

Evaluate comprehension of elements and principles by viewing pieces of work and having students name elements pointed out. (FR)

Appraise effectiveness of communication of ideas by studying the works of Turnbull, Church, or Hopper, and analyze how elements/principles were used to create specific effects. (O)

Administer a fixed response test to evaluate knowledge of definitions of elements and principles. (FR)

Strands: PRODUCTION.

COMPETENCIES:

3. Create works of art using the qualities of structure and functions to communicate ideas.

Suggested Objectives:

a. Create drawings using various media, approach, and subject matter organized by the elements and principles of design.
b. Design and execute a color wheel that includes neutral colors and tints and shades.
c. Use one- and two-point perspective to generate specific effects on student work.

Suggested Teaching Strategies:

Draw the human figure using gesture, contour, and modeling approaches, and use elements/principles to place on the format.

Use each of the elements/principles in a series of projects such as creating giant poster characters using line/proportion. (V, K)

Use a different media to create a color wheel such as paste, colored clay, colored pencils. (V, K)

Draw a simple still life of boxes or blocks, or draw houses or buildings in one- and two-point perspective. Use a viewfinder to do so. (V, K)

Suggested Assessment Methods:

Use a checklist to judge how well structures and functions are employed in individual projects. (R)

Have students assess their own work silently as the teacher asks pertinent questions such as: Do the figures "fill up" enough space on the format? Which figure is most important? How do you know that? (O)

Strands: PRODUCTION.

COMPETENCIES:

4. Communicate ideas through works of art using design elements and style such as abstraction, nonobjective, impressionism, and realism.

Suggested Objectives:

a. Illustrate one subject or idea in at least two different styles using design elements.
b. Research a particular artist/style and do a piece of work in that style. (V, K)

Suggested Teaching Strategies:

Choose an emotion to illustrate in two ways, such as sadness illustrated by a geometric shape design using tints and shades of blue, or a person in a dejected posture using similar colors. (V, K)

Place a small viewfinder over a large colorful magazine picture; reproduce a "blow up" version using pastels in an Impressionistic style. (V, K)

Suggested Assessment Methods:

Display works and have students write what emotion is being displayed on a numbered sheet of paper. Do a tally of answers and compare to the intended idea of the artist. (O)

Use a rubric to evaluate the abstract viewfinder piece. (R)

Strands: MEDIA, PRODUCTION.

COMPETENCIES:

5. Enhance communication of personal ideas and experiences by purposefully choosing art media, techniques, and processes.

Suggested Objectives:

a. Construct puppets to use in an original play to interpret a story.
b. Use the concepts of one- and two-point perspectives to create the illusion of depth and space on a two-dimensional surface.
c. Provide a specific framework to complete an artwork, allowing students to make media, process, and technique choices.

Suggested Teaching Strategies:

Have students work in groups. Choose a variety of media, techniques, and processes to construct puppets, sets, and props to dramatize an event in history or a well-known literary excerpt. (A, V, K)

Have students create a work that repeats a shape three times in different sizes, has a format that is not a rectangle, and uses three colors or less. Students may choose media, technique, and process. (V, K)

Suggested Assessment Methods:

Videotape puppet plays, replay to students, and discuss successful and unsuccessful areas.

Use a gradesheet to check if all requirements are met; provide a bonus for creative interpretation. (R)

Strands: MEDIA, CRITICISM/AESTHETICS.

COMPETENCIES:

6. Analyze how different responses are caused by various materials, techniques, and processes.

Suggested Objectives:

a. Select a subject to render in two different media using different techniques and processes; observe and discuss differences.
b. Compare two widely varied approaches to depicting the human figure.

Suggested Teaching Strategies:

Draw an animal influenced by the style of John James Audubon using a drawn format and colored pencils. Sculpt the same animal in clay. (V, K)

Look at Picasso's "Guernica" and Rembrandt's "Night Watch"; discuss the effect each approach has on the viewer. (A, V)

Suggested Assessment Methods:

Have students show both animal projects together; "brainstorm" with the class all the ways they are different. (O)

Include an essay question that requires the student to compare different approaches, techniques, or media in two recognized pieces of work. (O)

Strands: PRODUCTION, MEDIA.

COMPETENCIES:

7. Use art materials and tools safely and responsibly. (P, M)

Suggested Objectives:

a. Participate in distribution and collection of materials and tools.
b. Participate in care and conservation of materials and tools.
c. Value and respect personal work and the work of others.

Suggested Teaching Strategies:

Develop teams to distribute and take up materials. Demonstrate proper care of materials. Discuss respect for others' work and your own; focus on NO TOUCHING. (A, V, K)

Suggested Assessment Methods:

Observe the participation of students.

Strands: CRITICISM/AESTHETICS, HISTORY, INTEGRATION.

COMPETENCIES:

8. Contrast various purposes for creating works of art.

Suggested Objectives:

a. Analyze purpose of well-known works of art, such as Van Eyck's The Marriage Contract or Hopper's Early Morning.
b. Discuss reasons for art in widely varied context, such as Hopi Indian culture, Ash Can school, and Pop Art.

Suggested Teaching Strategies:

Create a timeline that includes dates, most outstanding cultures, types of art, and pictures of some of the arts in the history of the Americas. (A, V, K)

Suggested Assessment Methods:

Answer specific questions about varied purposes for creating art on a written test. (FR)

Discuss personal purposes for creating art. (O)

Strands: HISTORY.

COMPETENCIES:

9. Produce works influenced by artwork of different eras and cultures.

Suggested Objectives:

a. Inspect the works of particular artists or periods.
b. Create a work of art using the influence of a particular artist or period.

Suggested Teaching Strategies:

After studying the work of Bridget Riley, create an "OP Art" piece using felt markers, colored papers, or colored pencils. (A, V, K)

Have students research a particular artist. Write a brief paper about the artist, then copy a selected piece of *work onto large paper and place on a ceiling tile if possible. The artist's name and the title of the work should be prominent on each piece to provide an ongoing learning tool. Some mathematics will be necessary to enlarge the work proportionately. Leftover space may be used for name and title. Emphasize stating "copied by" before the student's name. (A, V, K)*

Study a selected artist and create a poster using the artist's style. (A, V, K)

Study varied cultures of the America's, such as Mayan, Indian, or Northwest Coast, and create pottery pieces that echo works from those cultures.

Suggested Assessment Methods:

Evaluate reports on artists based on English rules of grammar, composition, and content. (FR)

Judge student work with a checklist including the influence of the culture/artist studied. (R)

Have students select three pieces of personal work they feel is most successful and explain why. (O)

Display student works and determine the success of communication by comparing responses to other students' works, particularly posters. (O)

Strands: CRITICISM/AESTHETICS, HISTORY.

COMPETENCIES:

10. Compare intentions to responses to personal work and artworks of eras and cultures studied in other disciplines.

Suggested Objectives:

a. Relate perceived intentions of selected artworks to stated intentions.
b. Express intentions and compare to perceived intentions to the student's artwork.

Suggested Teaching Strategies:

Display student works. Allow several students to say what they think the "story" or intention was; then have the student artist explain their intention. (A, V, K)

Suggested Assessment Methods:

Investigate and specify the historical and cultural context of a variety of artworks. (H)

Strands: HISTORY.

COMPETENCIES:

11. Investigate and specify the historical and cultural context of a variety of artworks.

Suggested Objectives:

a. Recall the culture of origin and/or general time period of at least ten pieces of work, including both two- and three-dimensional works.
b. Recall at least five pieces of American artwork by artist/era.

Suggested Teaching Strategies:

Set up a rear screen projector with slides from a variety of eras and cultures, particularly the Americas. Allow students to view slides during any extra time.

Suggested Assessment Methods:

Show slides on the screen and have students name culture, era, and/or artist.

Strands: CRITICISM/AESTHETICS, HISTORY, INTEGRATION.

COMPETENCIES:

12. Identify and demonstrate how factors of time and place (e.g., climate, technology, etc.) affect artwork to give it meaning and value.

Suggested Objectives:

a. Examine similar subjects in a variety of cultures, locations, and time periods.
b. Interpret the effects of climate, technology, religious beliefs, and/or governing system on works viewed.

Suggested Teaching Strategies:

Look at the depiction of the human being in a variety of artworks. Discuss differences and why these differences might exist, such as clothing related to climate, body-size related to social status, and symbolism related to beliefs. (A, V)

Suggested Assessment Methods:

Speculate on how human beings in the future might be depicted in artwork. (O)

Strands: CRITICISM/AESTHETICS, HISTORY, INTEGRATION.

COMPETENCIES:

13. Debate meanings of specific artworks based on culture and aesthetics.

Suggested Objectives:

a. Select a particular painting, drawing, sculpture, or building and analyze it based on design principles and/or its role in history.
b. Debate analyses formed in above objective.

Suggested Teaching Strategies:

Divide a small group of students into prosecution and defense and set up a courtroom; students have previously studied a specific artwork and have been given index cards with opposing "meanings" - students will plan a prosecution and a defense based on their meaning; remaining students become spectators.

Suggested Assessment Methods:

Discuss "skit." (O)

Strands: HISTORY, INTEGRATION.

COMPETENCIES:

14. Make parallels in artworks that share historical periods, cultural contexts, or similar subject matter.

Suggested Objectives:

a. Identify a specified historical period and select a painting, sculpture, and building from the period and locate parallels.
b. Explain a specific culture's characteristics, and examine two or three types of art from that culture, comparing similarities.

Suggested Teaching Strategies:

Look at slides or prints of a building, painting, and sculpture from the Colonial period. Relate how they are similar. (A, V)

Suggested Assessment Methods:

List similarities of artwork in one culture on a sheet of paper. (FR)

Strands: INTEGRATION.

COMPETENCIES:

15. Integrate principles of subject matter from other disciplines into the visual arts.

Suggested Objectives:

a. Investigate how other disciplines influence the creation of artworks.

b. Apply information from other subject areas in creating artworks.

Suggested Teaching Strategies:

Research the Choctaw Indian culture in Mississippi. If possible, invite a pine needle or rag coil weaver to demonstrate their craft for art class. Make a basket. (A, V, K)

Use dark cloth, bleach, and oil brushes to create a tablecloth using Aztec or similar design. (V, K)

Select a passage from the literature book to illustrate with pen and ink. (A, V, K)

Relate math concepts to create tessellation images. (A, V, K)

Suggested Assessment Methods:

Use a checklist to determine the use of other subject area influences. (R)

Strands: MEDIA, CRITICISM/AESTHETICS, HISTORY.

COMPETENCIES:

16. Use appropriate art vocabulary to discuss and create works of art.

Suggested Objectives:

a. Recall vocabulary definitions or words used in each unit of study.
b. Discuss and analyze selected art pieces as to design elements, design principles, techniques and processes used, visual influences and effects of varying factors and purposes, and meanings using vocabulary learned in the class.

Suggested Teaching Strategies:

Have a word find, crossword puzzle, or similar activity to reinforce art vocabulary. (A, V, K)

Suggested Assessment Methods:

Check word find or similar activity for accuracy. (FR)

Strands: PRODUCTION, MEDIA, CRITICISM/AESTHETICS, HISTORY, INTEGRATION.

COMPETENCIES:

17. Collaborate with others to create works of art.

Suggested Objectives:

a. Work in teams to plan and produce a specified project within the classroom.
b. Work with persons/organizations outside the classroom to produce artworks.

Suggested Teaching Strategies:

Create a two- or three-color print by working as a team, each person responsible for a different color plate. (V, K)

Write and dramatize a historical event using handmade puppets and sets. (A, V, K)

Participate in community projects, such as notecard designs to benefit the local nature center.

Suggested Assessment Methods:

Videotape puppet performances and evaluate its success in communication. (R)

Use a checklist to assess correct use of concepts and materials in a two-color printing. (R)

Use a rubric to evaluate notecard designs.

Strands: HISTORY, INTEGRATION.

COMPETENCIES:

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18. Explore the role of artists in the community.

Suggested Objectives:

a. Identify the art needs of the community.
b. Identify the roles artists in the community play.

Strands: INTEGRATION.

COMPETENCIES:

19. Discuss careers in art as a vocation (i.e., graphic designer, publisher, potter, etc.)

Suggested Objectives:

a. Recall and identify a variety of art jobs in the community (local and state-wide).
b. Research selected art careers to determine qualifications, education, and job responsibilities.

Suggested Teaching Strategies:

Using a "Bingo" game format, have students listen to art job descriptions and cover the appropriate term on individual bingo sheets. (A, V, K)

Invite local artists to demonstrate and discuss their career with the class. (A, V)

Suggested Assessment Methods:

Students respond to Bingo format by "winning" when a straight line is covered correctly on the card. (FR)

Students answer a questionnaire about the visiting speaker. (O)

Return to Mississippi Department of Education

Return to Fine Arts Curriculum Framework